

KIMYA DAWSON ON WHAT THE STRIKE TEACHES OUR KIDS P. 13

the

Independent

**A
BETTER
WAY TO
FIX OUR
SCHOOLS
P. 9**

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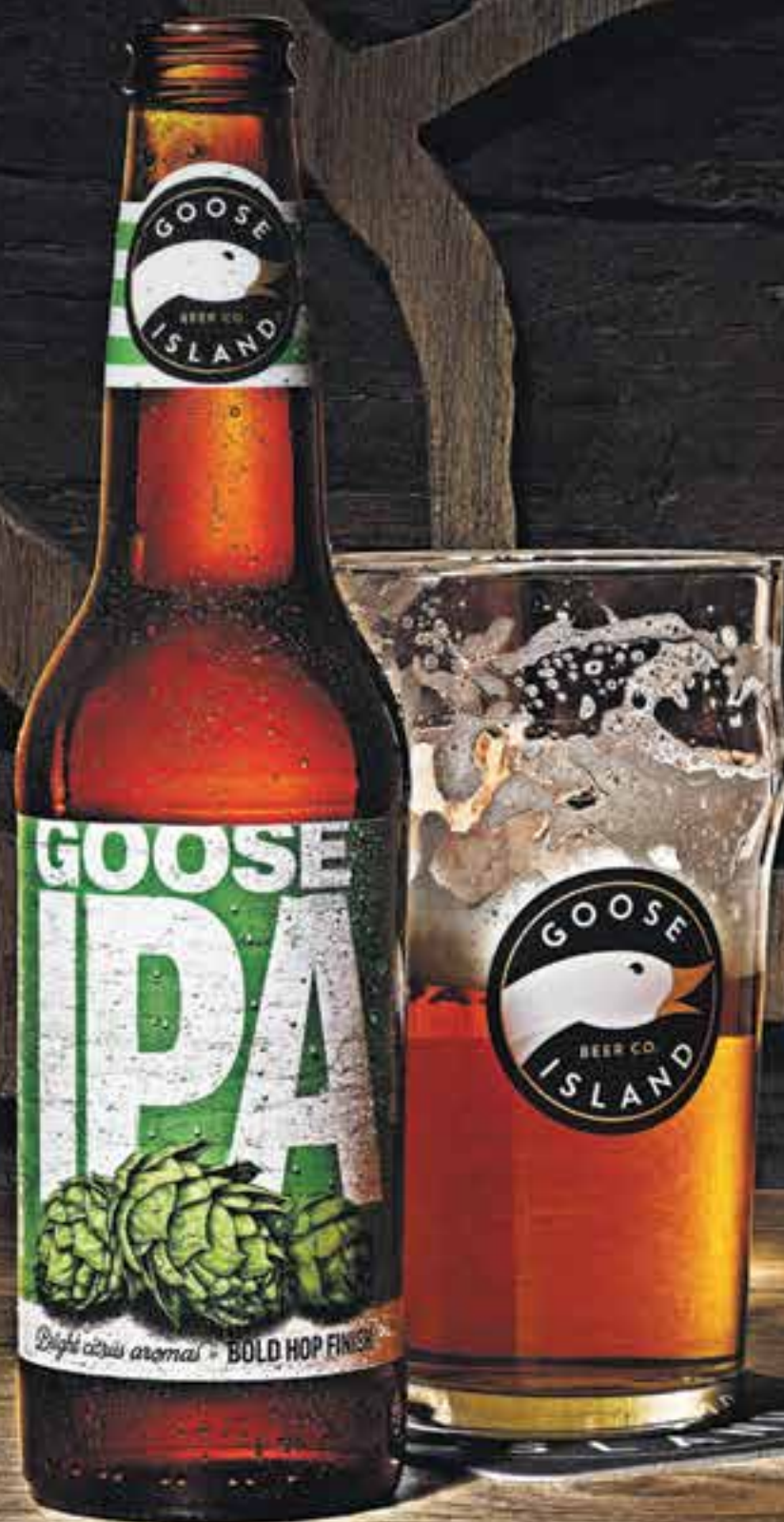
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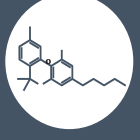
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Volume 25, Issue Number 3 • September 16–22, 2015



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photo by JOSH BIS

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THE LAST DAYS CRISIS IS OVER (FOR ME)

The Last 16 Years of Gawkworthy Crime, Human Bloopers, and Adult Children Hoarding the Corpses of Their Dead Parents **BY DAVID SCHMADER**

Hello readers, David Schmader here, hope this finds you well. You hold in your hands the last-ever Last Days column to be written by me. After 16 years (?!?!<seppuku emoji>), I am giving up the task of wrangling each week's tornado of **tragedy, scandal, and corpse-hoarding** into a thousand cumulatively coherent words for the greener pastures of not having a goddamn Google alert go off every time a toddler fatally shoots his mom. (Just kidding: You'll have to pry my "toddler shoots mom" Google alert from my cold, dead hands.)

Obsessive-compulsive readers will note that the previous paragraph contains **five different jokes involving death**, which probably says a lot about why I was offered this column in the first place. The year was 1998, and I was



ETERNAL UNDERSCORING

a bookseller by day (RIP Bailey/Coy Books) and a solo performance artist by night (RIP Aha! Theater). Dan Savage saw my first show (1995's *Letter to Axl*) and directed my next two shows, 1998's *Exploring Whoring* and 1999's *Straight*, both of which started as essays in *The Stranger*.

As for Last Days, that opportunity was thrown in my path thanks to "Flagpole Sitta,"

the bouncy alt-rock smash that turned Harvey Danger from a well-regarded Northwest act into a hit band with opportunities everywhere, and required Sean Nelson, the band's lead singer and *Stranger* writer, to pass off his duties as Last Days columnist. I was hired to take over and happily spent the next decade and a half trafficking in the worst, weirdest stories the international news media had to offer.

This was a very different task in the pre-every-news-outlet-has-a-website era, one that involved scissors and morning editions, and it left room for me to find news wherever I saw fit.

TUESDAY, MAY 4, 1998 Seattle's public performance art scene continued to flourish with an exhibition in the wee hours of the morning by a performing-arts Renaissance man at a Capitol Hill gay bar (R Place, to be precise). The show began with our performer—a semi-regular patron of the establishment—staggering butoh-style into the bar, only to be denied service by the wary bartender. The man then crossed to the staircase for a **perfect slapstick pratfall** down an entire flight of stairs, which segued into a scene of classic naturalism as the man convinced the summoned EMTs that he required no medical attention. The man then stumbled outside, collapsed on the pavement, and, in a grand, Dada-styled finale, soiled himself. Bravo!

Such city-scenes-as-news items were a staple of my early Last Days columns, and they didn't adhere to a strictly comedic format.

SUNDAY, MARCH 20, 2000 At the close of last week's column, Last Days issued an impassioned call for Hot Tips. Apparently moved by our plea, today God sent us a **living, breathing Hot Tip** in the form of a late-middle-aged, significantly overweight woman in a fuzzy purple sweat suit, who was found writhing helplessly on a gravel embankment outside of the Harvard Market QFC, where she'd landed after **falling out of her wheelchair**. (Dear God.) Situated nearby was a taxicab, whose driver had been attempting to maneuver the woman into the backseat when she'd collapsed on the gravel, where she was (rightfully) fuming and cussing up a storm. Sensing an opportunity to make up for a slew of regrettable deeds, Last Days placated the (also rightfully) freaked-out cabby before the two of us joined forces to help the **extremely unlucky woman** off the ground and into the cab. After strenuous grunting by all three participants, the cabby resumed his place in the driver's seat while Last Days wrangled the woman into an upright position, all the while grinning like an idiot and offering spunky asides like "There ya go!" The woman was having none of it. "If I would have known my life would ever come to this, I would've died a long time ago," she said before the cab pulled away. "Why can't I just be dead?" If anyone knows the proper response to this question, please e-mail Last Days immediately.

I, ANONYMOUS

To submit an unsigned confession or accusation, send an e-mail to ianonymous@thestranger.com. Please remember to change the names of the innocent and guilty.

I'M NEW. I'M NICE. GET USED TO IT.

Dear lifelong Seattleites: You people are the true essence of cool with your desert boots, slouchy hats on a hot day, and ready-for-any-season couture. I admire your ability to interject words like "chill" and "start-up" into every story. I admire your ability to climb Mount Si before you come into work every morning. What I do not admire is the never-ending Seattle briskness—or dare I say "freeze." I've learned it's not quite a freeze because you'll let a new girl into the circle, but not until she's danced around your gluten-free dinner parties for months. It's rare to be so sidelined by friendships. I've had "friends" stand me up for dinner and coffee, and even walk away mid-sentence. It's not cool. It's fucking rude. After three years, it's still feeling very brisk. Many of us North Face-opposed newcomers are just looking to make a few friends. We promise we won't infect your inner circle with boring topics or annoying behavior. Many of us are just lonely. So next time you hear that someone is new in town, try to say hi or at least don't let the door slam in our faces. I promise, we're not that bad.

—Anonymous



STEVEN WEISSMAN

YOU HAVE
TWO WEEKS
LEFT TO

HUMP!

Hey, filmmakers, porn stars, porn-star wannabes, show-offs, kinksters, regular folks, and all other creative types: It's time to make a short porn film—five minutes max—for HUMP! 2015. Now, maybe you're thinking, "I love making short films as much as the next iMovie-haver, but there's no way I'm getting into the pornography business..." GET YOUR MIND OUT OF THE GUTTER! Who said porn has to be "porny"? Why not point a camera at your tastefully nude friend and narrate a conversation between her boobs? Why not create a stop-motion clip-art masterwork in which Rick Santorum literally eats a bag of dicks? THINK OUTSIDE THE BOX!

Wherever your thinking resides, films selected for HUMP! 2015 will be screened in November at theaters in Seattle, Portland, and Olympia. HUMP! 2015 films can be hardcore, softcore, live-action, animated, kinky, vanilla, straight, gay, lez, bi, trans, genderqueer—anything goes at HUMP! (Well, almost anything: no poop, no animals, no minors.) Final, drop-dead deadline is **Wednesday, September 30, at 3 p.m.** So you better get started!

The fine print, printed here normal size: HUMP! films are not released online or in any other form. Filmmakers retain all rights, and HUMP! does not keep any permanent copies. Our records are destroyed onstage in front of the audience at the final screening. Appearing in a film for HUMP! means being a porn star for a weekend—not the rest of your life!

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Questions? Send an e-mail to hump@thestranger.com.

Then came the online media revolution, which made finding a column's worth of insane news as easy as **checking Twitter 500 times a day**. A big part of the Last Days game then became curatorial, and political: Why should one Cosby accuser be showcased and not another? Do people really need to know the name of the guy who died of a fatal penis injection, or is "New Jersey man" an acceptable substitute that might spare his survivors some pain? How many stories of babies being microwaved can readers withstand before being driven to sterilize themselves and throw away their microwaves?

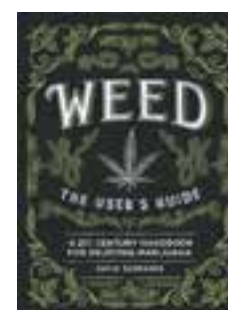
These are the questions I wrangled with weekly for 16 years, typically while listening to Gas's ambient masterwork *Pop* and in the vicinity of my ridiculous dog Pickles. Now I'm moving on to other stuff, including but not limited to a new job as creative director of the award-winning nonprofit writing center **The Greater Seattle Bureau of Fearless Ideas** (where I'll also serve as writer-in-residence); a remount of my most recent solo play, *A Short-Term Solution to a Long-Term Problem*, which I'll perform this Saturday, September 19, at Seattle's Hugo



OMBUDSDOG

House before a September 23 show at Tacoma Art Museum; and the release of my first book, *Weed: The User's Guide*, published by Sasquatch Books and available in bookstores and finer Urban Outfitters on April 20, 2016.

Thanks to everyone who read this goddamn column over the years. You allowed me to have a ridiculously fun job (that also functioned as a valuable weekly practice in concision) for a very long time. Thanks as well to the many amazing interns I worked with over the years—a veritable who's who of awesome Seattleites, including **Cienna Madrid, Marti Jonjak, Sarah Galvin, Amy Scott, and Krishanu Ray** (whose internet alter ego @bhideas is a Twitter must-follow).



COMING 4/20/16!

Smell you later: (Perhaps after your children store your corpse in a closet.)

Love,

David Schmader

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KELLY O

STRIKE It was launched to get more money invested in Seattle's public schools. But solving the larger education funding crisis in Washington State may require shutting down all public schools statewide.

To Really Fix Seattle's Schools, We May Need to Shut Down All the Schools in the State

Our Local Public-Education Mess Is a Symptom of a Larger Problem

BY JEN GRAVES

No matter the outcome of the local school employees' union strike against the Seattle School District—still unclear as we hit the presses—the political leadership of Washington State

will remain in contempt of our state supreme court for failing to properly fund public education.

Our state constitution says providing a good public education is “the paramount duty” of the state, but our legislature and governor are, by court decree, billions of dollars short of meeting that obligation—and have been for years. Because of this, an article I noticed on Slate earlier this summer about our overall education mess here in Washington will stay with me. A couple lines in particular bear repeating: “When, in 1976, New Jersey was in a similar situation [to Washington], the Supreme Court shut down the schools for eight days. The fruits of that conflict remain with New Jerseyites to this day, for the need to fund schools more fairly is what led New Jersey in 1976 to adopt a state

income tax for the first time.”

Those lines made me wonder the following things.

1. Does the Washington State Supreme Court have the authority to shut down schools across the state right now?

2. Is that story about New Jersey really true? Did New Jersey pass the state's first-ever (and enduring) income tax because it had no other way to get its schools up and running after its supreme court put its foot down?

3. Has the income tax solved the problem of chronic school underfunding in New Jersey?

4. If the answer to all those questions is yes, then why isn't the Washington State Supreme Court shutting down our schools to force the hand of the governor and legislature right now?

I made a few calls, and guess what? The answer to those first three questions is pretty much yes.

Let me tell you what I found, because it could provide hope or at least insight as you're wondering what kind of lasting changes can

Our state constitution says providing a good public education is “the paramount duty” of the state.

be implemented to keep our schools—and their employees—on a more solid economic footing.

Michael Rebell is not an advocate or activist. He is a scholar. He's coauthored books including *Courts & Kids: Pursuing Educational Equity Through the State Courts*, and

he teaches law and serves as executive director of the Campaign for Educational Equity at Teachers College, Columbia University. But he's spending this year as a fellow at the Edmond J. Safra Center for Ethics at Harvard, so I called him there.

Rebell took me back to 1976 New Jersey.

It was a major political issue of the time that New Jersey didn't have a state income tax, he said. (Today, only seven states don't have a state income tax, including Washington, and here it's the chief reason our government can reasonably claim it has no money for, say, education.)

In the early 1970s, politicians in New Jersey got elected by promising they'd never approve a state income tax. New Jerseyans took pride in not having an income tax.

But in a display of our basic American system of checks and balances between the three branches of government, the New Jersey Supreme Court did not particularly care about the priorities of the elected officials in the state legislature.

The New Jersey Supreme Court had already ruled the state was out of compliance with the state constitution—any state's ultimate guiding legal document—in the way it funded education. The court had also demanded a plan and a way to pay for it. Sounding familiar?

Then, the New Jersey State Legislature provided a plan... but no funding. Sounding very familiar?

A year after the plans-but-no-funding debacle, the supreme court used what is referred to in certain education law circles as ►



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TATTOO BY JOSH MARTIN

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KELLY O

◀ “the atomic option.”

On July 1, 1976, the court shut down every school in the state of New Jersey.

Wait, July?

“They said, ‘So long as the school system is unconstitutional and you’re not fixing it, we’re going to shut it down and say it’s unconstitutional to spend any money on a school system that’s illegal,’” Rebell told me. “They were very savvy. They did this in the summer. The message was, there aren’t that many kids in summer schools, but if we can close the schools in July, we can keep them closed in September. So the legislature met in August, and once the parents saw the schools might not open, they put a lot of pressure on the legislature, and that’s how it happened.”

To recap the levers pulled here: Court rules state unconstitutional and then orders action from legislature, the only branch that can dole out the state’s money. Legislature stalls. Governor—that third branch, the executive—does nothing. Court closes school—in *summer*, providing only a threat, really, but a tangible threat, and enough of one to freak out parents and provoke the governor to call a special session of the legislature, which then decided, well, there’s simply no way to get that kind of money without an income tax.

Hence, New Jersey had a new source for funding its schools.

But could it be that simple? Did that solve everything?

Getting New Jersey schools equitably funded hasn’t been fast, Rebell said.

But the court has been steadfast, and the results are better than in most states.

So pretty much, yes, it worked.

“New Jersey has had a long history of litigation in this area—plaintiffs have been back and forth to the court two dozen times or something,” Rebell said. “But each time, they’ve gotten much more money for the poor urban areas that were the subject of their case, and right now Newark and these other 28 or so urban districts are probably the highest-spending school districts in the state.

“In other words, the poor urban districts [in New Jersey] spend more per capita than most of the affluent districts in New Jersey, which is the opposite of how it works in most states. And that’s all because of the court pressure and the court being resolute. At one point, they decided they needed preschool, so they ordered totally free, at-state-expense preschool for all low-income kids. Those are in place. Those are not cheap. Those are

high-quality programs.”

Once again: New Jersey spends more on kids of all ages who have less and need more, and those same New Jersey kids go to preschool on New Jersey’s dime.

And that’s all thanks to the muscle of the New Jersey Supreme Court—starting with that first school shutdown.

Is Washington in the same situation? Yes.

Can the Washington State Supreme Court shut down the schools? Yes.

Rebell: “So I would say it’s true that \$100,000 a day”—the contempt fine the Washington State Supreme Court has been charging the state since August and until school funding is in compliance with the state constitution—“doesn’t amount to much given the size of the Washington State education budget, and in fact, the way the court phrased it, that money is going to the school system anyway, so ultimately the school system is getting a down payment on what’s to come. The plaintiffs did call for stronger action... If [the legislature doesn’t] get it done, I would expect the plaintiffs would go back and ask for stronger sanctions. You ought to talk to the plaintiffs’ attorney.”

I definitely ought to.

That’s Bainbridge Island lawyer Thomas A. Ahearne, who represented the plaintiffs—the McClearys—in the landmark *McCleary* case. This is the case that led to the Washington State Supreme Court ruling, in 2012, that

our state funding system is so broken that it’s unconstitutional.

I put the questions to Ahearne. What will the *McCleary* plaintiffs do next?

And does the pressure point of the Seattle strike help motivate them at all?

“We don’t have any plans right this second,” Ahearne told me, explaining that you have to be summoned to the supreme court—you don’t just show up and order them around.

Ahearne has two kids who attend/ed public schools, on Bainbridge. He has a habit of calling the supreme court “the Supremes.” (Our Supremes to our legislature: Where *did* our love go?)

Here’s what Ahearne predicts will happen.

“I think the Supremes are going to give the governor and the legislature a couple months to do what they’re going to do,” he said. “My guess is they’re not going to do anything, and the Supremes will ask both sides [the plaintiffs in *McCleary* and the state] to submit something to the court saying, ‘So, how’s it going?’ and our response

Can the Washington State Supreme Court shut down the schools? Yes.

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will be that it's going nowhere and the court should impose the heavy sanctions like the ones you saw with the New Jersey Supreme Court."

There are examples to look to in other states, too, both Rebell and Ahearne said.

In Arizona, Kansas, New Jersey, and Ohio, Ahearne explained, "I'm oversimplifying... but the Supremes said you've got to fully fund [education], legislature said we'll get around to it, Supremes said we really mean it, legislature said we're working on it"—in other words, exactly what's happening in Washington—and in Arizona, Kansas, and New Jersey, school closures or the mere threat of school closures motivated the legislatures finally to act. In Ohio, a change in the bench, a stubborn legislature, and a conservative governor meant that the court backed down, Ahearne said.

But in the other three states where education did get funded, "when the Supremes put their foot down, there were years of the Supremes warning the legislature first. My guess is at the end of this year or early next year, our Supremes are going to say we've been warning you for years and years and years. The next few months are going to determine whether the Supremes will put their foot down and be like Arizona, New Jersey, and Kansas, or wimp out and be like Ohio.

In other states, when the supreme court put its foot down, state funding for schools improved.

And I don't know which way it's gonna go."

Washington does not have a conservative governor. Where ya at, Jay?

One thing working in schools' favor in Washington is the unusual strength of the Washington Constitution in spelling out that education is "the paramount duty"—*the*, not *a* paramount duty—of the state.

In other words, our state's constitution says that nothing else should be funded if schools are not.

"A lot of states have education clauses in their constitution; none is as strong as Washington's," Ahearne said.

So what do we do now? Wait and see? What about the strikers? What about their students? What about the day after the strike, when all the state-level problems will still exist?

Ahearne's advice to fellow parents of public-school students:

1. Support the strike.
2. Take that support further and appreciate and respect and thank teachers more. They deserve it.
3. "Goddamn it, get the legislators to start amply funding the schools."

Parents, get your freak-out on. While supporting the strikers, don't support the idea that our kids should be out of school. This is a very good exercise in civic-engagement education, and it's terrific that we're talking to our kids about this. But we need to talk, too, and angrily, to those who can make change happen: elected politicians.

Even if all parents of public-school children voted in Washington, they'd still be a vast minority, Ahearne told me. But the right to an education is, as some have pointed out, a civil-rights battle. The people whose rights you're fighting for in this case? The kids? Not one of them can vote, so this is going to be up to the rest of all of us. ■

Jen Graves talks schools on Blabbermouth, our week-in-review podcast

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KIDS BEING GOOFBALLS *That's my kid, Panda, on the right, with her friends Eli and Gabe.*

COURTESY OF KIMYA DAWSON

What the Strike Teaches Our Kids

As a Parent, a Musician, and an Activist, I'm Glad Our Kids Are Learning That Change Is Possible If We Rise Up

BY KIMYA DAWSON

What our kids are learning right now about fighting for what's right—integrity, social justice, sharing, community, and solidarity—is infinitely more important than the Common Core and increasingly impossible to accommodate (without eliminating art, music, PE, and recess) “teach to the test” bullshit curriculum educators have their hands tied with.

It's revolutionary.

I will support this strike for as long or as little as it takes. Apparently, a tentative agreement was reached as this paper was going to the printer. So the strike may have ended or it may not have ended by the time you're reading this. The community has been coming together in amazing ways, and will stand with the educators in the classroom or on the line.

I hope the massive show of support inspires demands for public-education reform far and wide. I hope the conversations keep on and folks continue to get to know their neighbors. To fight the disparities, we need to be united and keep sharing stories.

You know what scares me?

Raising a nation of children who have no time to play and who are divided, who are told to sit in a chair all day long and do what they are told, who are made to feel like they only have any worth if they can prove on (a very specific piece

of) paper that they excel at multiple subjects with no wiggle room to recognize the value of creativity and individuality and the millions of badass ways that humans can be exceptional.

You know what scares oppressors?

A unified society that sees the oppression and says NO MORE. They will try to be divisive and break people apart because a society that is unified is a strong society. And a strong society will make demands. And a strong society plants the seed that change is possible if we rise up.

What better lessons can the children learn?

We will fight for you. We will rise up against oppression. We will rise up against

inequality. We will rise up against your cool, beautiful, unique spirits being squashed so they can turn you into another passive cog in their corrupt corporate machine that turns a blind eye as kids are piped from schools into prisons. You are important. We love you for you. We don't have to take it.

Rise up, babies. RISE UP.

Together we can change the world.

Thank you to Seattle's educators for teaching these crucially important lessons right now. I have your back. I will feed you. I will hold you up. I will rub your aching feet. We will figure out ways to make sure the children are cared for.

They will buy up news time and space and try to make it seem like you are an inconvenience and the parents and the community have “had enough of your selfish striking.” It's not true. In 48 hours, between the benefit concert at the Neptune Theatre and the online

are coming in from around the globe. Seattle Parks and Recreation has expanded its capacity for free childcare.

They are saying and publicizing that an agreement has been reached when the board hasn't voted yet. Please don't be concerned if you vote against the agreement that we will be disappointed in you.

We are with you. We've got you.

Whatever it takes.

If you vote to hold the line, we will help you hold the line.

Just do me this solid, Seattle: Whatever agreement is reached, please let's keep fighting until our kiddos—ALL OF OUR KIDDOS—have the schools and the opportunities to receive the educations that they truly deserve. ■

We need a curriculum that values creativity and individuality and the millions of badass ways that humans can be exceptional.

donation site, we collected more than \$11,000 toward the Seattle Education Association's strike fund to help educators having a hard time making ends meet right now. We will keep fundraising. Local artists came out in droves asking to be a part of the show. Businesses are donating food, supplies, and venues. STG enthusiastically donated the Neptune on Sunday and paid the staff overtime to come in on their day off. Donations and notes of solidarity



COURTESY OF KIMYA DAWSON

MY GRANDPARENTS *Grandma was a public-school teacher. She would bring students from struggling families home and feed them dinner.*

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Seattle Channel present
City Council Debate: District 1
Lisa Herbold & Shannon Braddock

(9/17) Town Hall Seattle
and Ignite! Seattle present
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(9/18) Paul Shoemaker
with Eleuthera Lisch
Your Roadmap to Creating Social
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(9/19) Stephanie Clifford
The American Obsession with Status

(9/19) Town Hall Seattle and
Seattle Channel present
City Council Debate: District 5
Debora Juarez & Sandy Brown

(9/21) Town Hall Seattle and
Seattle Channel present
City Council Debate: District 7
Sally Bagshaw & Deborah Zech-Artis

(9/21) Jane McGonigal
Gaming Your Way to Better Health

(9/22) Pedro Domingos
Finding Technology's
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(9/24) J. Kenji Lopez-Alt
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WEED

“Synthetic Marijuana” Has Nothing to Do with Actual Marijuana

Scientists Don't Fully Understand How Synthetic Cannabinoids Work, Only That Smoking Them Can Have Unpredictable Effects

BY BRENDAN KILEY

Over the past couple of months, newspapers and TV stations across the United States have been running with horror stories about K2, spice, and others kinds of “synthetic marijuana.” A recent article in the *New York Times*, for example, described a few blocks in East Harlem where “joints” were selling for a dollar, users were either passing out or twitching uncontrollably, and cops and ambulances idled, waiting to pick up casualties for the emergency room.

The *Times* story sounded like a dispatch from a hellscape—nothing like a typical stoner scene such as Seattle’s Hempfest, where thousands of people gather each year to smoke marijuana, eat snacks, and chat about topics of mutual interest. Why do the effects of “synthetic marijuana” sound so radically different from those of actual marijuana?

“Because the phrases ‘synthetic pot’ and ‘synthetic marijuana’ are huge misnomers,” says Dr. Jahan Marcu, who researched cannabinoids for his PhD work at Temple University and is now the senior scientist at the nonprofit Americans for Safe Access. Naturally occurring cannabis, he explains, contain dozens of molecular compounds that interact with each other and the human brain in ways we don’t fully understand yet—thanks, in part, to federal drug-prohibition laws that set up barriers for scientists who want to research such chemicals. But in place of the complex but time-tested chemical kaleidoscope of real cannabis, “synthetic marijuana” tends to be one or two cannabinoid-like chemicals that have been sprayed onto leaves—usually damiana, marshmallow, or mullein—and then smoked. The results are unpredictable. “Who knows what they actually do?” Marcu says. “That is really, really different from cannabis or THC.”

Marcu describes those synthetic cannabinoids—the kinds he was working with for his thesis project—as “wrenches and hammers for research, not for human consumption. It’s a completely different pharmacological profile with totally different activity in the brain.” But people take those compounds because they’re cheap, they’re intoxicating, and they

don’t show up on drug tests. Dr. Sunil Kumar Aggarwal, a colleague of Marcu’s, says the “synthetic pot” trend originated in Europe and first appeared in the United States on military bases. “There were military psychiatrists giving poster presentations at national meetings about psych-ward admissions,” he says. “People were using spice or K2 and having psychotic breaks. I don’t know how much



BRENDAN KILEY

REAL POT VS. FAKE POT Can you spot the difference?

of that is the drug itself and how much of that had to do with adulteration.”

Even naturally occurring cannabinoids, Aggarwal says, can have paradoxical effects—they can stimulate or depress appetite, dull or exacerbate pain, make seizures more or less likely. “Cannabinoids,” he says, “still need a lot of research.” And the synthetic ones, made by basement chemists, are even more of a question mark.

But both Marcu and Aggarwal agree that anti-cannabis laws, and the resulting lack of research and understanding about how cannabinoids work, are the root cause of the problem. During his graduate-school days, Marcu struggled to get federal permission to work with cannabinoid-like chemicals that he says he could’ve bought at the gas station down the street. “There’s JWH-018, XLR, stuff that’s so fringy that people are taking,” he says. “They’re completely different from cannabis.” A few years ago, Marcu saw a billboard in New York claiming that synthetic marijuana and actual marijuana were equally dangerous. He chuckles ruefully and says: “I can’t think of any message that’s further from the truth.” ■

“People were using spice or K2 and having psychotic breaks.”

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SAVAGE LOVE

Minds Blown BY DAN SAVAGE

My son, who is almost 30 years old, was married four years ago. He just shared with us that for the last three years, he and his wife have been practicing polyamory. They are committed to their relationship but have each had relationships with both men and women. We are trying to get our heads around this, as we come from a more traditional background (we've been married 40 years in a loving and respectful relationship), and we find ourselves feeling very sad. We are accepting and nonjudgmental, just trying to understand how he came to this decision. He feels that to make love "finite," to love only one person, is "not being true," and that their kind of relationship prevents dishonesty and is based on truth. He shared that his wife was the first one to broach this idea—and after many deep conversations, he eventually overcame his jealousy and is embracing this practice. They do not have children or plan to have children. I asked my son if he's happy, and he says he is.



JOE NEWTON

Sad Mama

If your son says he's happy, SM, you should believe him and be happy for him.

It's unfortunate that your son framed the news about his choices and his marriage—which make him happy—in what sounds like a clumsy critique of your choices and your marriage. (If that's what he did, SM. I've only got your characterization of his comments to go on, not a tape recording of them, and it has been my experience that monogamous folks sometimes hear critiques of their choices when we nonmonogamous folks talk about our own choices. "We're not doing what you're doing" ≠ "You're doing it wrong.")

There's nothing necessarily "finite," untruthful, limiting, or dishonest about monogamy. If that's what two people want, SM, and it makes those two people happy, that's great. Monogamy is what you and your husband wanted, it's what made you and your husband happy, and it worked for your marriage. You could see your son's choice to be nonmonogamous as a rejection of everything you modeled for him, or you could see his choice as modeled on the fundamental bedrock stuff—for lack of a better word—that informed the choice you made. Your son and his wife are doing what they want, they're doing what makes them happy, and they're doing what works for their marriage. They're not doing monogamy (or kids), but they're doing what's right for them and what works for them—just like his mom and dad did.

There are lots of people out there in happy, fulfilling open/poly relationships, SM, and lots of people out there in happy, fulfilling monogamous relationships. (And there are lots of miserable people in both kinds of relationships.) There are also lots of people in happy, fulfilling monogamous relationships they will one day choose to open, and lots of people in happy, fulfilling nonmonogamous relationships they will one day choose to close. It's happiness, consent, and mutual respect that matters, not whether a relationship is monogamous or nonmonogamous.

If your son is happy, SM, you should be happy for him. But if he states—or clumsily implies—that you and his dad couldn't be happy because you're not doing the same thing he and his wife are doing, you tell him from nonmonogamous me that he's full of nonmonogamous shit.

Two pieces of recommended reading: the book *Open: Love, Sex, and Life in an Open Marriage* by Jenny Block, and an informative interview poly activist and frequent *Savage Lovecast* guest Diana Adams did with the *Atlantic*. But I don't think you need to do a whole lot of homework about this. Love your son, respect his choices, don't blame or shame his wife, and be kind to any partners they introduce you to. Having a poly kid is a lot simpler than you think.

Many years ago, what was for me a bizarre sexual incident happened to me, and while I've largely laughed it off with no traumatic effects, the incident has always puzzled me. For the record, I'm a straight man in a good, loving marriage with no sexual issues to report. I

was off on a golf weekend with a bunch of über-hetero buddies. We stayed in a condo that didn't have enough beds for everyone, so I ended up sharing a bed with an ex-marine. In the middle of the night, I thought my girlfriend was waking me up with a blowjob, and a damn fine one at that. However, as I gradually became awake, I realized the mouth on my penis wasn't my girlfriend's. I called this guy's name, and—this is the interesting part—he sprang up suddenly, like I just woke him up. I was also a little afraid, because he was a big guy who could have easily pummeled me to death out of embarrassment. But he jumped out of bed, went into the bathroom, and gargled before coming back into bed. Neither of us said a word afterward about what happened. Needless to say, I didn't sleep too well after that. (And frankly, I was a little offended by the gargling.) So the question is: Can you fellate in your sleep? Can you sleep-blow and still be a straight guy?

Blown Latently One Wild Night

Sexsomnia is a real thing—sleepwalking plus sex—but it's an exceedingly rare thing. Closeted guys are a lot more common, BLOWN, and guys who seem über-hetero are often more successfully closeted than your lighter-in-the-loafer guys. Three other details lead me to believe this was a crime/blowjob of opportunity: It's typically pretty difficult to wake a sleepwalker/sleep-blower (it takes more than calling out a name), the skills on display during the incident (it takes practice to give a "damn fine" blowjob), and his actions after he woke up with your dick in his mouth (rushing to the bathroom to gargle) smack of overcompensation.

I have no disagreement with what you said to letter writer WHIFFING (the man who wanted to know how to broach the subject of a female partner's unpleasant vaginal odor). But I wanted to add something that seems to be largely unknown: A common side effect of long-term SSRI use is that the scent and amount of sweat can change to be offensive and copious. While it's worth getting checked out if the person is unaware of the cause of an offensive groin smell (it could be a health issue), sometimes the cause turns out to be something the person is not willing to change because of the benefit it brings to their life. I've been in this position. Nothing I did to treat the sweating (beta blockers were offered to reduce the amount but couldn't change the odor) made a difference, and my intimacy with my partner really suffered. We could basically be intimate only after I just showered; it took months for my partner even to bring it up. When I finally discovered the sweating in a list of side effects in a medical app, it was quickly confirmed by my prescriber as common but not talked about because it's not physically harmful, so other SSRI users may not be aware of the connection. Just wanted to let your other readers know!

Shower Power

Good info to have, SP. Thanks for sharing. ■

On the *Lovecast*, Dan chats with trans porn star Bailey Jay: savagelovecast.com.

.....
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Martin Creed. *Work No. 360: Half the air in a given space*, 2004. Silver balloons. Collection of Bill and Ruth True. Installation view: Western Bridge, Seattle, Washington, 2010. Courtesy of Western Bridge. Photo credit: Mark Woods.

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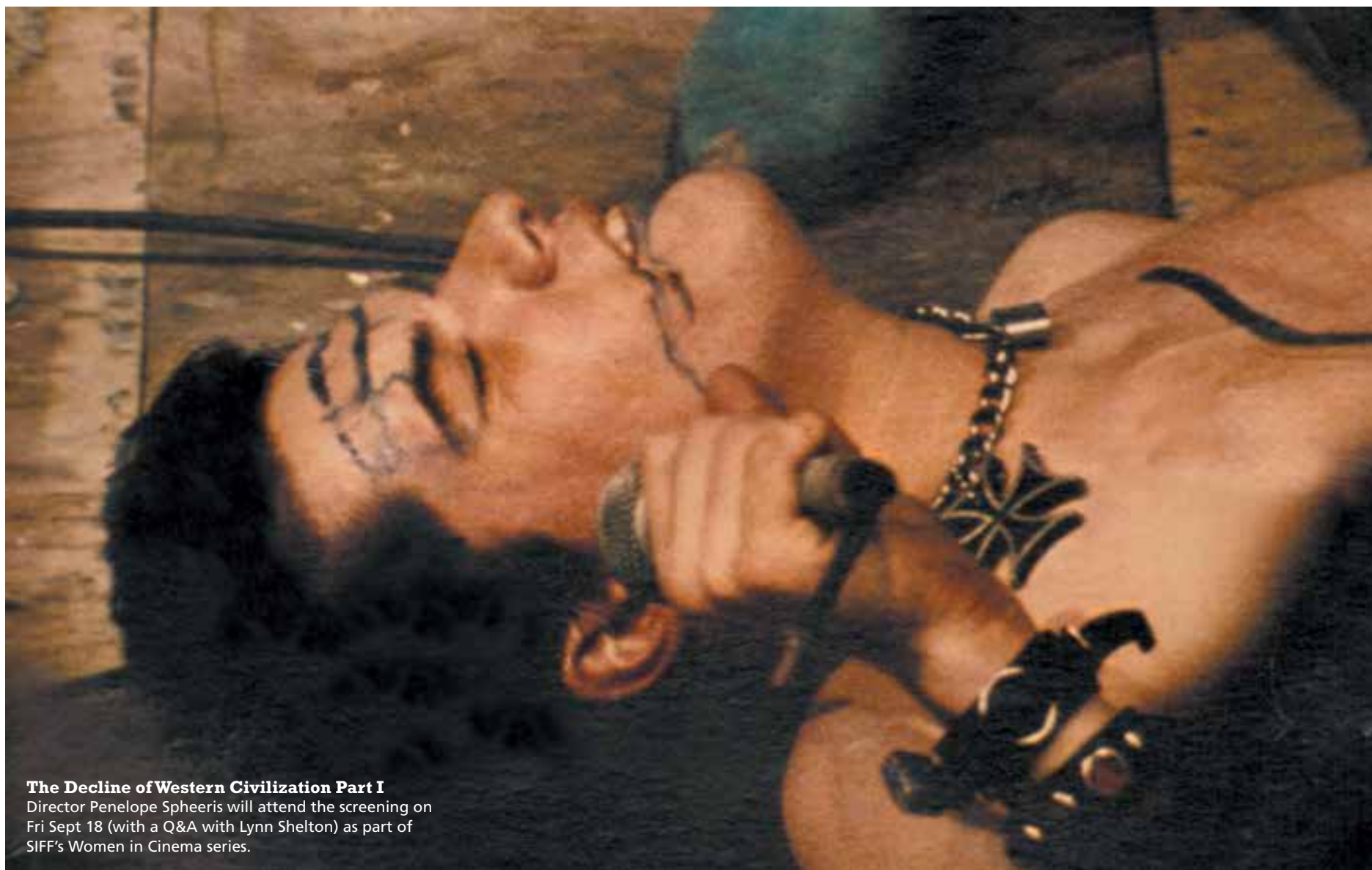
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THINGS TO DO ARTS & CULTURE

All the Events *The Stranger* Suggests This Week strangerthingstodo.com [stranger_events](https://twitter.com/stranger_events)



The Decline of Western Civilization Part I
Director Penelope Spheeris will attend the screening on Fri Sept 18 (with a Q&A with Lynn Shelton) as part of SIFF's Women in Cinema series.

FILM

Women in Cinema

DON'T MISS SIFF presents a lineup of films made by, you guessed it, female human beings who make films! Leaving aside the organic bummer that such a genderized showcase is necessary in 2015—the indisputable gender inequity of show business is as contemptible as every other industry's—the work on view is killer: Emily Ting's *It's Already Tomorrow in Hong Kong*, Catherine Hardwicke's *Miss You Already*, Mélanie Laurent's *Breathe*, and Léa Fazer's *Maestro* are but a few highlights. Even higher: Ondi Timoner presents her long-awaited Russell Brand film, *Brand: A Second Coming*, and a documentary-making master class. Best of all: The great Penelope Spheeris will attend screenings of *The Decline of Western*

Civilization Part I and *Wayne's World* (excellent!). (SIFF Cinema Uptown, Sept 17–24)
SEAN NELSON

We also recommend...

Beacon Hill Boys: Wing Luke Museum, Sat Sept 19, 3 pm, \$15 suggested donation

Black Mass: Various locations, opens Thurs Sept 17

The Black Panthers: Vanguard of the Revolution: Northwest Film Forum, Sept 18–21

Cinerama Fan Film Series: Cinerama, Through Sept 17

The Diary of a Teenage Girl: Sundance Cinemas

Electric Boogaloo: The Wild, Untold Story of Cannon Films: Guild 45th, Thurs Sept 17, 7 pm, \$15

The Element of Crime: Scarecrow, Fri Sept 18, 6:30 pm, free

The Gift: Various locations

Grandma: Guild 45th, opens Fri Sept 18

Learning to Drive: Various locations

Mistress America: Various locations

Mr. Holmes: Meridian 16

Nashville: SIFF Cinema Uptown, Wed Sept 16, 7 pm, \$12

Paper Planes: SIFF Film Center, Sept 18–24

Puget Soundtrack: Tim Held Presents

Predator: Northwest Film Forum, Sat Sept 19, 8 pm, \$12/\$15

The Rocky Horror Picture Show: SIFF Cinema Egyptian, Sat Sept 19, 11:55 pm, \$12

The Totally 90s Sing-Along: Central Cinema, Thurs Sept 17, 8 pm, \$12

The Shining: Central Cinema, Sept 18–22, 9:30 pm, \$8 adv/\$10 DOS, 99 cents on Tues

Spy: Meridian 16, Thornton Place

Steve Jobs: The Man in the Machine: Sundance Cinemas

Straight Outta Compton: Various locations

Complete showtimes at strangerthingstodo.com

ART

Mexico City: Recording the City

DON'T MISS First of all, you should know that this event is part of the excellent Seattle Design Festival, which takes place through September 25 across Seattle, with all manner of design-and-architecture-related events under this year's chosen theme: Design for Equity. *Mexico City: Recording the City* is an exhibition of what's happening on the ground in Mexico City, as seen through the eyes of 10 University of Washington architecture students. They created video and sound recordings, drawings, and paintings that tell stories of how people inhabit and interact with a fast-growing, sprawling, gentrifying city with completely

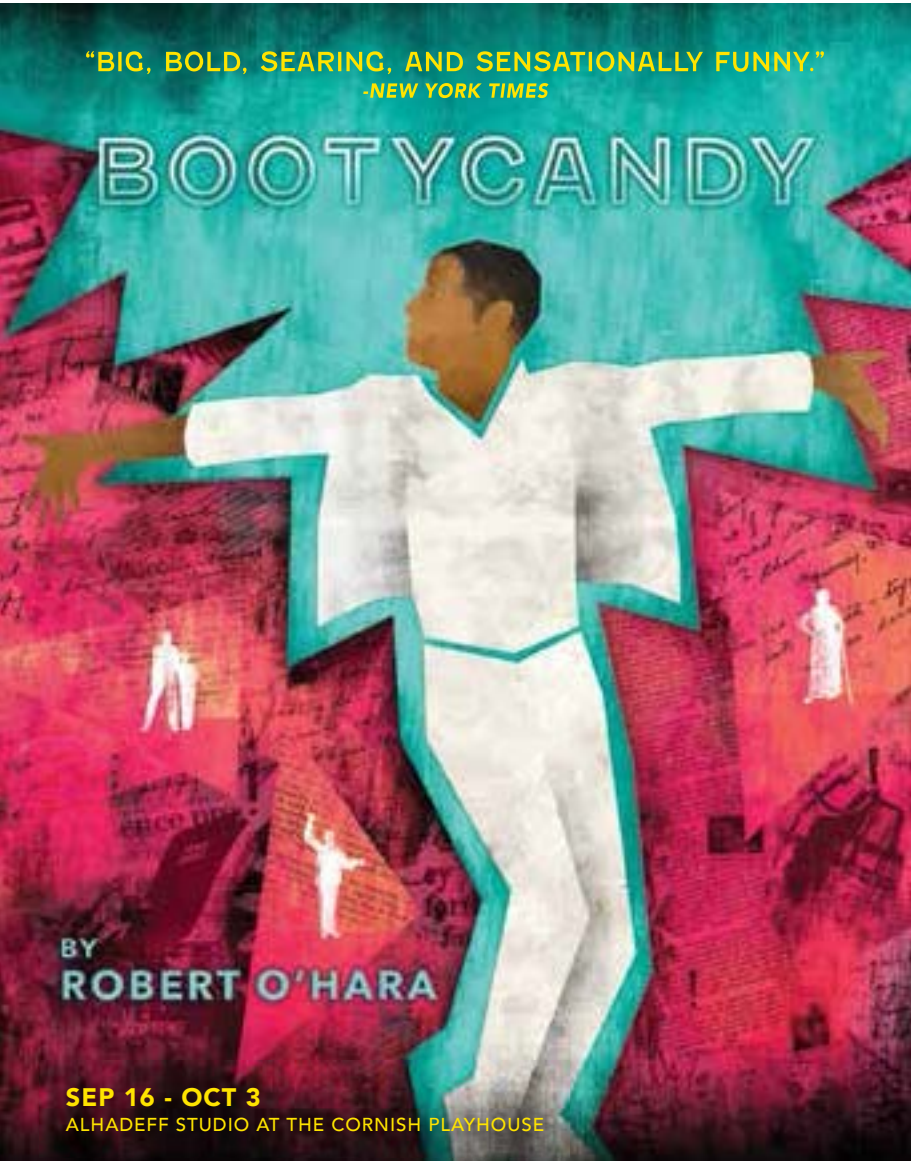
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THINGS TO DO

ARTS & CULTURE

inadequate housing for the non-wealthy. Sound familiar? (*The Belltown Collective*, Tues Sept 22, 3–8 pm, free) **JEN GRAVES**

We also recommend...

ART EVENTS

An Art Exhibition in Tribute to Rolon Bert Garner: Virginia Inn, free, through Oct 31
Duwamish Revealed: Duwamish Waterway, free, through Sept 30
Seattle Design Festival: Various locations, free, through Sept 25
Seattle Mini Maker Faire: EMP Museum, Sept 19-20, 10 am-5 pm, \$15-\$25

GALLERIES

Circle of Friends (from Brooklyn to Tacoma): Fulcrum Gallery, Tacoma, opening reception Thurs Sept 17, 6-9 pm, free, through Nov 15
Cynthia Camlin: Everything Is Broken: Punch Gallery, Thurs-Sat, free, through Sept 26
Eric Elliott: Overgrown: James Harris Gallery, Wed-Sat, free, through Oct 10
Jake Millett: Funhouse: Martyr Sauce, Mon-Sat, free, through Sept 16
Jenny Heishman: Dressing Room: James Harris Gallery, Wed-Sat, free, through Oct 10
Kymia Nawabi: Abmeyer + Wood, Mon-Sat, free, through Sept 26
Mary P. Traverse: Americana, daily, free, through Sept 30
Observing Observing (a white cup): Prographica, Mon-Sat, free, through Oct 31
PCNW Presents: Photographic Center Northwest, Mon-Sat, free, through Sept 30
Peter Millett: Non-congruent: Greg Kucera Gallery, Tues-Sat, free, through Oct 31
Sadie Wechsler: Part I: Redo: Gallery4Culture, Mon-Fri, free, through Sept 24
Tad Hirsch: Jacob Lawrence Gallery, Sept 22-Oct 17, free
TURN: Joe Bar, Tues Sept 22, 6:30 pm, free
Up Close: James Harris Gallery, Wed-Sat, free, through Oct 10
Veit Stratmann: The Seattle Floor: Suyama Space, Mon-Fri, free, through Dec 11

MUSEUMS

Art of the American West: The Haub Family Collection: Tacoma Art Museum, Tues-Sun, \$14, through Oct 1
Canvas Constructions: Karen Carson and Allan McCollum: Henry Art Gallery, Wed-Sun, \$10, through Oct 4
Chiho Aoshima: Rebirth of the World: Seattle Asian Art Museum, Wed-Sun, \$9, through Oct 4
Constructs: Installations by Asian Pacific American Women Artists: Wing Luke Museum, Tues-Sun, \$14.95, through April 17
The Duchamp Effect: Seattle Art Museum, Wed-Sun, \$19.50, through Aug 14, 2016
James Turrell's Light Reign: Henry Art Gallery, Wed-Sun, \$10
Martin Creed: Work No. 360: Half the Air in a Given Space: Henry Art Gallery, Wed-Sun, \$10, through Sept 27
Pablo Helguera: Librería Donceles: Henry Art Gallery, Wed-Sun, \$10, through Jan 3
Rebel, Rebel: Seattle Art Museum, Wed-Mon, \$19.50, through Dec 13
Sam Vernon: Olympic Sculpture Park, free, through March 6
What's Up, Doc? The Animation Art of Chuck Jones: EMP Museum, \$22 adv/\$25, through Jan 17

Complete listings at strangerthingstodo.com

READINGS & TALKS

Joy Williams

DON'T MISS Joy Williams broke into the short-story scene in the early 1980s, when it was very much just a boys' club. Like many of her contemporaries at that time, her stories centered on the loneliness and decay at the center of middle-class life, but Williams's take tended to be more surprising, more darkly humorous, more biting than the rest. But she's great across the board. Her latest novel, *The Quick & the Dead*, was a finalist for the Pulitzer, and her book of essays *Ill Nature* is required reading for environmentalists. And if you do nothing else today, go read her essay "The Case Against Babies," which you can find online. *The Visiting Privilege: New and Collected Stories* is her latest effort. (*Elliott Bay Book Company*, Tues Sept 22, 7 pm, free) **RICH SMITH**

Love at First Swipe: The Art of Online Dating

DON'T MISS Ever feel like you're a disembodied head pulsing into the nothing of the Tinder universe? Or feel as if you're both customer and merchandise of the human flea market that is OKCupid? Writers Corina Zappia, Jean Burnet, and Brian McGuigan, among others, prove you're not alone. Babeland will be handing out door prizes and offering workshops, in case you wanna up your game. (*Fred Wildlife Refuge*, Thurs Sept 17, 8 pm, \$5, 21+) **RICH SMITH**

We also recommend...

Carver Clark Gayton: Slavery's Lasting Scars: Town Hall, Thurs Sept 17, 7:30 pm, \$5
Christina López, Sarah Scott, Miriam Padilla & Gil Veyna: Elliott Bay Book Company, Sun Sept 20, 3 pm, free
Craig Thompson: University Book Store, Wed Sept 16, 7 pm, free
Erica Jong: Central Library, Fri Sept 18, 7 pm, free
History Cafe: The Legacy of Seattle Hip-Hop: Museum of History & Industry, Thurs Sept 17, 6:30 pm, free
Patrick deWitt: Elliott Bay Book Company, Wed Sept 16, 7 pm, free
Priscilla Long: Elliott Bay Book Company, Sat Sept 19, 7 pm, free
Renee Lertzman: The Myth of Climate Change Apathy: Town Hall, Wed Sept 16, 7:30 pm, \$5
Seattle StorySLAM: Rescue: St. Mark's Cathedral, Fri Sept 18, 8 pm, \$8
Wage Slaves: Tales from the Grind: Hugo House, Wed Sept 16, 7-9 pm, free
Writers Under the Influence: Richard Hugo: Hugo House, Fri Sept 18, 7-9 pm, free

Complete listings at strangerthingstodo.com

PERFORMANCE

A Short-Term Solution to a Long-Term Problem

DON'T MISS Let's just start with bald-faced honesty: Writer, solo performer, and *Stranger* graduate David Schmader is a literary hero of mine and he should be one of yours. His protean wit, his willingness to stare without blinking into howlingly painful emotional cyclones, and his unfailingly calibrated ethical compass are three virtues every writer should strive to emulate. His hilarious but humane solo show *A Short-Term*

Solution to a Long-Term Problem is “a comedy about unfunny things”: children who die, adults who get sick, and the intricate damage religion can inflict on young people. This performance is Schmader at his best, and sitting through it is not only a sublimely funny experience—it could also make you a better person. (*Hugo House, Sat Sept 19, 8 pm, \$15*) **BRENDAN KILEY**

We also recommend...

THEATER

Bloomsday: ACT Theatre, \$15-\$49, through Oct 11
BrechtFest: Can Can, \$25-\$35, through Oct 4
The Children's Hour: Cornish Playhouse at Seattle Center, \$20-\$58, through Sept 27
Knocking Bird: West of Lenin, \$15/\$25, through Oct 3
The Memorandum: 12th Avenue Arts, \$27, through Oct 10
Sound: ACT Theatre, \$10-\$30, through Oct 4

COMEDY

Brian Posehn: Neptune Theatre, Thurs Sept 17, 8 pm, \$18.50
Comedy Womb Open Mic: Rendezvous, Tues Sept 22, 7 and 9 pm, \$5
Elicia Sanchez: Not Too Late: Eclectic Theater, Sat Sept 19, 10:30 pm, \$10/\$12

BURLESQUE & CABARET

Family Affair: Rendezvous, Wed Sept 16, 7:30 pm, \$10, 21+
Flamingo: Can Can, Thurs-Sun, ongoing
Junk Yard: Can Can, every Thurs, 9:30 pm, 21+

Complete listings at strangerthingstodo.com

FOOD & DRINK

ChickChat's "Women of Libations" Rooftop Party

DON'T MISS The name “ChickChat” hurts me, and so does the fact that we even need an event to highlight women in the wine, beer, and spirits industry. (Guess what? There are lots of women in the industry—we're everywhere, actually.) But similar to the restaurant world, where dudes still dominate media coverage and are considered the standard, the adult beverage industry should recognize its many female workers. Honorees at this event include Ali Boyle of Alexandria Nicole Cellars, Holly Robinson of Captive Spirits Distilling (makers of the excellent Big Gin), Janet Spindler and Elissa Pryor of Hillman City's Spinnaker Bay Brewing, and Kristin Ackerman of *Sip Northwest* magazine. Here's a chance to drink and network without all the usual mansplaining. (*Premiere on Pine, Thurs Sept 17, 6-9 pm, \$28, 21+*) **ANGELA GARBES**

We also recommend...

“Best Damn Happy Hour”: Seattle Center, Thurs Sept 17, 5-8 pm, free
Cantillon Zwanze Day: Brouwer's Cafe, Sat Sept 19, 11 am, free
Caviar Tasting: Seattle Caviar Company, \$25, Thurs Sept 17, 5-7 pm
Free Wine Tasting: DeLaurenti, Sat Sept 19, 2-4 pm
Free Wine Tasting: Esquin Wine Merchants, Thurs Sept 17 from 5-6:30 pm, Sat Sept 19 from 2-5 pm, free
Free Wine on 15th: European Vine Selections, Sat Sept 19, 3-6 pm
Fremont Oktoberfest: Fremont, Sept

18-20, \$20-\$40, all ages on Sunday
Happy Hour at the Swedish Club: Swedish Cultural Center, Fri Sept 18, 5-10:30 pm
Onibaba Ramen Pop-up: Miyabi 45th, Wed Sept 16, 11:30 am-2 pm
Paella Night: Terra Plata, Mon Sept 21, 5 pm, \$15
Passport to Slovenia: The Kitchen by Delicatus, Sat Sept 19, 7 pm, \$45
\$10 Pizza Mondays: Cafe Lago, Mon Sept 21, 5 pm
Seattle Cider Specialty Takeover: Chuck's Hop Shop, Thurs Sept 17, 6-9 pm, free
Sunday Pig Roast: Bell + Whete, Sun Sept 20, 5 pm, \$24
Taco Wednesdays: Roanoke Park Place Tavern, \$1 each, Wed Sept 16, 4 pm-2 am
Tiki Night: Rumba, Wed Sept 16
Wii Wednesdays: Sake Nomi, Wed Sept 16, 6 pm, free

Complete listings at strangerthingstodo.com

FESTIVALS

Washington State Fair

DON'T MISS All the best that Washington has to offer, obviously. Rodeo, rides, food and drink, farm animals, art, culture, children, and gross people. Plus a surprisingly strong music lineup. No one is pretending to like Keith Urban (Sat Sept 19) or Iggy Azalea (Tues Sept 22), but still: Patti LaBelle (Mon Sept 21)? Duran Duran with Chic (Wed Sept 23)? Kool and the Gang (Fri Sept 25)? Yes, please. (*Puyallup Fairgrounds, through Sept 27, \$10 adv/\$12.50*) **SEAN NELSON**

We also recommend...

Rifflandia Festival: Royal Athletic Park, Victoria, BC, Sept 17-20, \$40-\$125
Rainier Mountain Festival: Whittaker Basecamp, Ashford, Sept 19-20, free

Complete listings at strangerthingstodo.com

QUEER

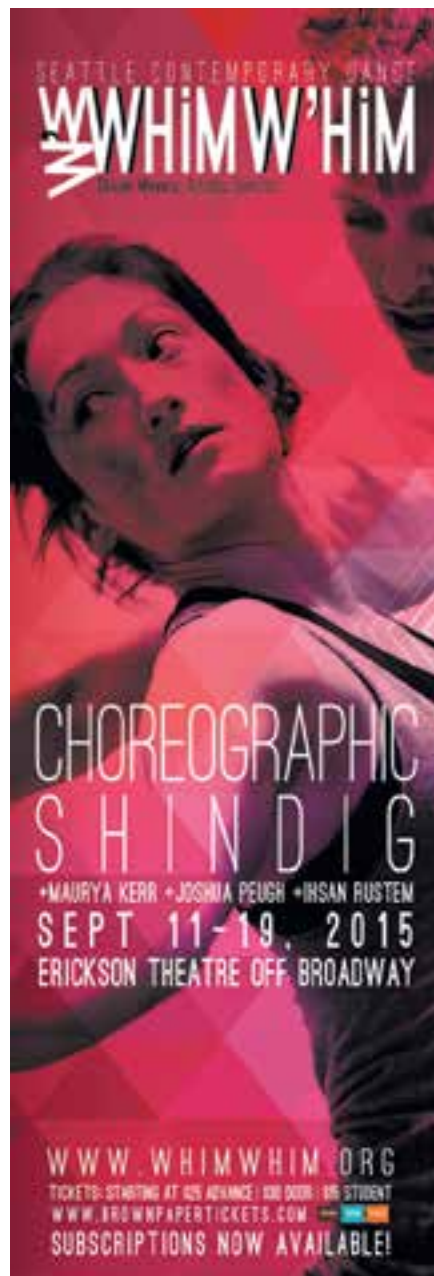
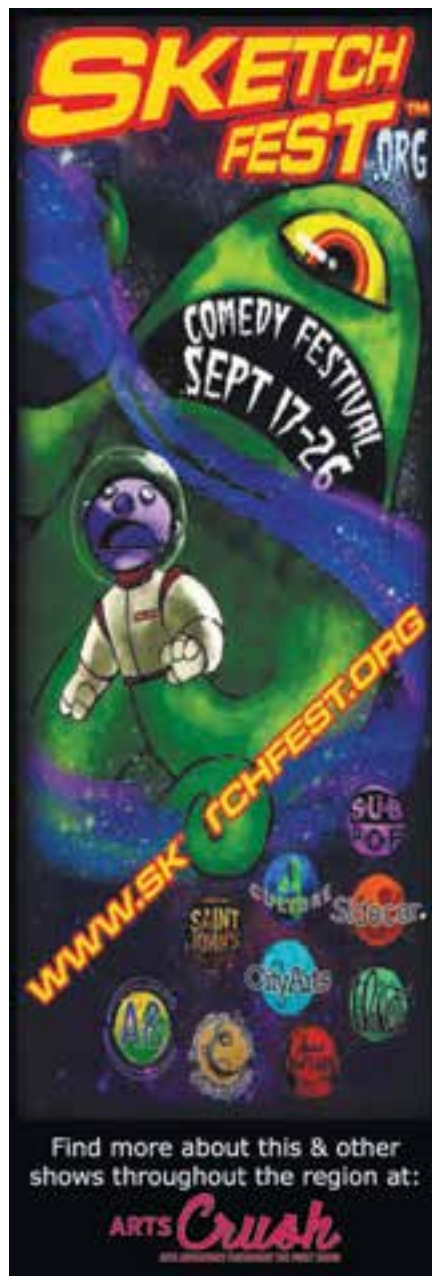
The Gay Uncle Time

DON'T MISS It's an avuncular variety show starring Santa-esque comedian Jeffrey Robert and a rotating cavalcade of local stars, drag queens, storytellers, and weirdos. Get a healthy dose of history, comedy, and song from the gay uncle you always wished you had and his friends you always suspected were up to no good. September's show is loosely themed around Tom Waits and his album *Nighthawks at the Diner*, so swallow some gravel and wear your most timeless hat. Get there early if you want a seat—their last few shows have filled to capacity, with latecomers turned away. Hey, a room can fit only so many nieces and nephews. Copresented by the Comedy Womb. (*Rendezvous, Wed Sept 16, 7 pm, \$5, 21+*) **MATT BAUME**

We also recommend...

Bearaoke: Cuff, Tues Sept 22, 8 pm, free, 21+
DJ Night: Cuff, Fri-Sat, 10 pm, free, 21+
I Hate Karaoke: Pony, Tues Sept 22, 9 pm, free, 21+
Mimosas with Mama: Narwhal, Sun Sept 20, 1 pm, \$15-\$25, 21+
Robbie Turner's Playground: R Place, Wed Sept 16, free, 21+
Wildrose Karaoke: Wildrose, Wed Sept 16, free, 21+

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THINGS TO DO MUSIC

Noteworthy Shows This Week

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Author & Punisher
Mon Sept 21 at Funhouse



WEDNESDAY 9/16

Hercules & Love Affair, Chanti Darling, Nark

(Neumos) Harking back to the queer NYC disco scene with a fervor that approaches the devotional, Hercules & Love Affair (DJ/producer Andy Butler and a revolving door of dons and divas) made the rookie mistake in 2008 of releasing a near-flawless debut. Their self-titled first album featured otherworldly crooner Antony Hegarty on half the tracks, a stark and perfectly depressive foil to the confetti explosion of house beats Butler and crew had cooked up. Torch-song laments like "Time Will" and "Iris" were interspersed between barn burners like "You Belong" and the sensational "Blind," creating the rare dance album that ebbs and flows like an artistic statement, not a collection of singles. Subsequent work by the group has shown slightly diminished ambition, but it's not for lack of trying new things: Butler has uprooted himself from

New York to Vienna, and the outfit continues to shed and add members on a whim. Their latest album, *The Feast of the Broken Heart*, looks to acid house as inspiration, balancing all that broken heartedness with the proper dose of bass wallop. **KYLE FLECK**

Def Leppard, Styx

(White River Amphitheatre, all ages) I mean... clearly, it's not like you would actually GO to this show, but seeing these two names together on one bill can't help conjuring the playground of my elementary school, where the monitors (basically glorified crossing guards hired at what must have been paltry wages to make sure the little suburban kids didn't gag on our own splendor) always had transistor radios and you were basically guaranteed to hear "Photograph," "Rock of Ages," "Mr. Roboto," and "Too Much Time on My Hands" at least once each every day. Def Leppard are a faithful oldies machine, and Styx tour without Dennis DeYoung, which, when you

think about it, is probably fine with everyone. Still, some piece of my musical soul is formed by resin scraped from the disused bong of this weirdly theatrical, deeply commercial pop-rock music, and I know I'm not alone. Sooooooooooooo... road trip, anyone? **SEAN NELSON**

Hopsin, Dizzy Wright, Jarren Benton, DJ Hoppa

(Showbox Sodo, all ages) Just because hip-hop is more popular than it's ever been doesn't mean that the genre is at its creative peak. Quite the opposite, if you ask Hopsin, who rejects contemporary club-culture rappers who glorify drug abuse. In other words, if you think Future's *Dirty Sprite II* and everything that sounds like it is trash, Hopsin's your dude. Don't mistake him for a goody-two-shoes, though—he's made a name for himself with cutting dis tracks and a rapid-fire flow reminiscent of older Eminem. His no-bullshit attitude has come at the cost of mainstream support. Hopsin founded his

own label, Funk Volume, as a haven for like-minded artists like Dizzy Wright and Jarren Benton—both of whom open on this tour.

JOSEPH SCHAFER

Abiotic, Reaping

(Studio Seven, all ages) The deity on the cover of Abiotic's latest album, *Casuistry*, looks like a mix of the Hindu god Ganesha and H.P. Lovecraft's Cthulhu. The art mirrors their music. On the one hand, the Miami five-piece comes from a long tradition of death-metal shredders enamored of horror. At the same time, there's a hint of cosmic optimism to their music. Instead of gore-splattered distortion, Abiotic's jazzy arpeggios and fingered bass lines give their music a sense of sophistication. One gets the sense that the band might practice yoga as well as guitar scales. Many metal bands are content to regurgitate clichés, but Abiotic sound like they have an idea of where the genre is going next. **JOSEPH SCHAFER**

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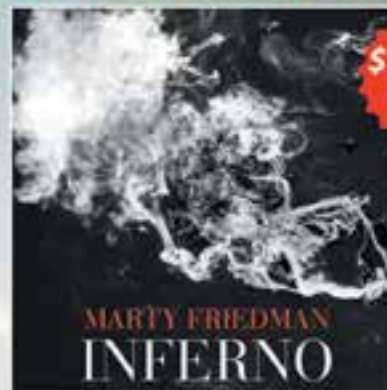
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THINGS TO DO MUSIC

THURSDAY 9/17

ChameleonsVox, Nostalgist, Soft Kill

(Neumos) Originally released in 1983, *Script of the Bridge* was UK post-punk legends the Chameleons' first album, and it remains one of the finest examples of early-'80s proto-shoegaze. Unfolding in a dreamlike blur, the record shimmers from one song to the next, with sprawling yet concrete bass lines, blissed-out guitar atmospherics, and passionately agonized vocals. Their moody, guitar-oriented pop anthems anticipated the feedback-heavy yet romantic mood of shoegaze, as heard in songs like the gorgeously glittery "Second Skin." As the re-formed ChameleonsVox, their material leaves something to be desired—it's more straightforwardly rock-oriented, lacking the sensual panache of their earlier work. However, they can't go wrong with playing songs from *Script of the Bridge*, so it would be ill-advised for lovers of swirling guitars and goth-gaze majesty to miss this show.

BRITTNIE FULLER

Maiah Manser

(Van Vorst Plaza, all ages) Formerly of Mary Lambert's touring band, previously involved in vocal ensemble the Esoterics and loveable art rockers Pollens, and currently working on solo material "fusing the digital and the organic," Maiah Manser is clearly a woman of many talents and inspirations. The material on her Bandcamp page surveys flinty electronic tundras, pizzicato string flourishes, and chamber-pop elegance. She showcases the same adaptable and

improvisatory approach to her voice as she has in past projects—looping, layering, slicing, and otherwise orchestrating herself into a one-woman choir. One wonders how the occasionally obtuse, albeit lovely, music will work at noon in Amazon's Van Vorst Plaza. A little art-rock confrontation never hurt anybody, right? **KYLE FLECK**

Luluc, Shelby Earl

(Sunset) The Australian duo Luluc (Zoë Randell and Steve Hassett) brew up a gauzy, wistful folk pop somewhere between warm bliss and diazepam calm. Their 2014 release *Passerby* on Sub Pop has brought them more widespread international attention. Fans such as Lucinda Williams and José González have taken them on tour, and producer Joe Boyd has also touted them, choosing them to appear on the Nick Drake tribute tour and album *Way to Blue*. While *Passerby* is not so big on soaring highs or crashing lows, it slowly builds and breathes, with the pair's vocal delivery reserved without becoming too detached, as subtle harmonies gently chime in throughout. Luluc generate a pleasant melancholic haze, and more than anything the music sets a mood. Recommended if you are looking for something chill to do on a date, or maybe after you hit a sensory deprivation tank and need to ease into the outside world. **BREE MCKENNA**

FRIDAY 9/18

Moon Duo, Kinski, Shitty Person

(Chop Suey) For their first three records, *Escape*, *Mazes*, and *Circles*, Portland's reverb-drenched drone-pop purveyors Moon Duo accurately reflected their name, since the band consisted of two people: Ripley Johnson (guitar, vocals) and Sanae

Yamada (keyboards, vocals). On their fourth studio effort, *Shadow of the Sun*, however, Johnson and Yamada have traded in the machine-generated beats for flesh-and-blood drummer (and certified Canadian) John Jeffrey. Instead of a shift into a more commercial direction, the change is surprisingly subtle. If anything, they just sound a little looser and more relaxed. The new formation should make for a smoother segue between the headliners and Kinski, who feature the powerhouse drumming of Barrett Wilke, and Shitty Person, the new solo configuration for drummer Benjamin Thomas-Kennedy of Lesbian and Fungal Abyss. **KATHY FENNESSY**

Pure Bathing Culture, Wild Ones

(Barboza) Beach House released *Teen Dream* in January 2010 to accolades from the critics and skepticism from the masses. But by the time summer rolled around, everyone had fallen in love with those dreamy tones, subdued tempos, and patient melodic pay-offs. Maybe listeners needed an incubation period, or maybe *Teen Dream* just needed to be heard in the right season. Pure Bathing Culture make similarly breezy, electronic-flecked pop music, and while critics have had the summer to bask in the hazy musical sunshine of their new album, *Pray for Rain*, the Seattle masses won't get to hear it until the end of October. Tonight is your opportunity to absorb PBC's new material while we're still praying for rain in the Northwest, so that their heliotropic vibes can keep you warm through the long winter. **BRIAN COOK**

Neon Indian, Explorer Tapes, Aqueduct

(Neptune, all ages) Neon Indian's glossy yet smeared chillgaze pop enjoyed a vogue in that 2009 to 2011 phase when American

youth thirsted mightily for beach-friendly tunes that oozed out of speakers slightly out of focus and winsomely wispy around the edges. Masterminded by Alan Palomo, Neon Indian's *Psychic Chasms* and to a lesser degree *Era Extraña* embodied that hazy, lazily danceable mode better than most in the crowded field. A newish single, "Annie," sounds like mid-'80s Scritti Politti on a Caribbean holiday and the lead track ("Slumlord") from Neon Indian's new album due titled *VEGA INTL. Night School* is also vaguely tropical and funky, with Palomo's voice to the fore and clearer than usual, because that's how indie auteurs get more popular. I've been wrong in these matters before, but "Slumlord" sounds like a potential nocturnal summer boat party anthem that might even go BOOM on radio. **DAVE SEGAL**

Ball of Wax Volume 41 Release Show

(Conor Byrne) A party in honor of the 41st (!) installment of Levi Fuller's super-cool music compilation series. This one has no theme, though even a cursory glide through the 22 (!) bands on it, including Fuller himself, Future Fridays, Tomo Nakayama, and erstwhile Seattleite Amy Blaschke reveals that beauty and stealth are among the organizing principles. The show is similarly fine, with Brenda Xu—whose classical-minded indie pop is worth checking out anyway—alongside the aforementioned Future Fridays, Visceral Candy, Cold Comfort, and Puget Power. **SEAN NELSON**

SATURDAY 9/19

Beat Connection, Pomo, Cuff Lynx

(Neptune, all ages) Seattle electronic-pop quartet Beat Connection's hard work over the last few years has resulted in a deal with *Continued* ►

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THINGS TO DO MUSIC

the huge indie label Anti- (home of Tom Waits, Neko Case, Simian Mobile Disco, etc.). Their vocal-centric 2012 album, *The Palace Garden*, exudes a glowing optimism, with melodies that glisten and go down easy and beats that politely coax you to groove. The apotheosis of this style is “Further Out,” which seems destined to appear in an inspirational youth-oriented film, TV show, or advertisement any minute now. Their Anti-debut full-length, *Product 3*, boasts more rigorous, danceable beats and even hints of tropical funk. Sounding more melodically mature and rhythmically confident and lubricious, Beat Connection seem poised to climb to a higher level on the mainstream dance-music food chain. **DAVE SEGAL**

Keith Urban

(Washington State Fair, all ages) Terrible pop-country is the gas-station coffee of music. Yeah, it doesn't taste great and that corn-syrup creamer is going to make my stomach churn at some point—but on a long drive, those cheesy sentiments beat you over the head with straightforward lyrics about pickup trucks and pouring rain, and choruses I can sing along to before the song is over will keep me awake and entertained. Keith Urban deals in this much-maligned realm. The Australian celeb hubby of Nicole Kidman sings about falling in love in the back of a cop car (“The blue lights were shinin’/Bringing out the freedom in your eyes”) and stands in the middle of a cornfield for his album cover photo. It's all a problematic fantasy world, a flawed fairy-tale version of the country music sung

by someone who didn't grow up here, but sometimes it feels good to sing along. **ROBIN EDWARDS**

SUNDAY 9/20

Severed Heads, Savak, Omega Brain, Dr. Troy, Seraphim

(Highline) Against the odds, the dream of a loyal bunch of electronic-music weirdos is going to materialize at the perfectly incongruous vegan bistro/heavy-metal bar Highline. Yes, Australian sampledelic/industrial legends Severed Heads—led by longtime member Tom Ellard—make their Seattle live debut tonight. Respect to Mechanismus and Musicwerks with Cold Waves for the booking, along with an assist from Dr. Troy Wadsworth, whose Medical label reissued two of SH's most radical LPs: 1983's *Since the Accident* and 1985's *City Slab Horror*. At times sounding like an Oz Negativland, Severed Heads have forged a large catalog that encompasses tape-loop collages, mutant techno, and some of the weirdest specimens of industrial music to ever jerk your Jourgensen. Laced with absurdist, subversive wit, Severed Heads' songs typically induce a woozy disorientation or send startling shocks to your sense of sonic and lyrical decency. Ellard seems like the type to undermine expectations, so don't just expect Severed Heads' greatest hits, as lovely as “Dead Eyes Opened,” “The Greater Reward,” and “All Saints Day” are. **DAVE SEGAL**

Lapalux, Great Dane, IG88

(Nectar) English electronic producer Stuart Howard, who goes by Lapalux, has pulled a neat record-industry sleight of hand by dressing up relatively inoffensive lounge-tronica in glitchy hip-hop beats and shoving the occasional lovelorn gimp into his

music videos (the incredible clip for 2013's “Without You”). Being on Flying Lotus's Brainfeeder label certainly gives Howard the benefit of a genius's imprimatur, but there's little separating some of his work from the beige chill-out cocktails Moby's had us guzzling for the past two decades. When Lapalux lets his freak flag fly a bit, though, as on recent DJ sets for *FADER* and Capital Xtra, things get wiggly and wonky in all the right ways. If he keeps the bpm high, chances are you're in for a good time tonight. **KYLE FLECK**

MONDAY 9/21

Author & Punisher, Muscle and Marrow, Noise-A-Tron, Pink Muscles

(Funhouse) Author & Punisher is the one-man industrial-noise outfit of Tristan Shone. At times his music pulses, grooves, or heaves and sighs like a mechanical beast. That, on the surface, may sound interesting enough, but what's especially noteworthy is the way Shone creates these harshly distorted and decrepit sounds through instruments he created himself. His contraptions look like something out of *Mad Max*: a microphone he straps around his neck that amplifies and distorts his voice box, voice-modulating devices that resemble gas masks, big levers that unleash the sounds of engine-revving riffs and crashing cymbals. Live, it's a spectacle—a mini maker faire of gloom. **KATHLEEN RICHARDS**

TUESDAY 9/22

Iggy Azalea, Tinashe, Elijah Blake

(Washington State Fair, all ages) You've probably already made up your mind about controversial Australian meme-generator Iggy Azalea, so let's instead big up opener

Tinashe, whose debut major-label album *Aquarius* had some of the sharpest futurist R&B we saw last year. The 22-year-old got off to an inauspicious beginning as part of manufactured teen-pop group Stunners, and it wasn't until after the unit disbanded that Tinashe started to indulge in the sleek, mechanized alt-soul on which she's since made her name. With the release of club decimator “2 On” early last year, Tinashe consolidated everything that makes her great into an eely, oily minimalist anthem, and *Aquarius* is similarly impressive. A shockingly cohesive collection of lemonade-sweet soul, dirty-minded trunk rattlers, and meticulous bedroom pop, the album tries to paint Tinashe as the rightful heir to Aaliyah's ice-queen throne. The crazy thing is, it almost gets there. **KYLE FLECK**

Hum, Mineral

(El Corazon) If you're searching for the biggest and saddest rock tonight, look no further than this double-'90s emo/indie rock reunion show. Austin, Texas-based Mineral exported now-classic emo from 1994 to 1998, and are sure to inspire oceans of tears tonight with their lush guitar pageantry. Forming in Champaign, Illinois, in 1989 with a wall of feelings, atmospheric romanticism, and impermeable riffs, Hum made a sound that was slightly too earnest to ever gain substantial mainstream success. Despite having a radio hit with “Stars” from 1995's moderately acclaimed *You'd Prefer an Astronaut*, Hum remained space-obsessed, cult-only favorites. Reunions can warrant hit-or-miss results, but if their set is anything like the one I was lucky enough to catch in a sticky Chicago pizza parlor last summer, Hum's big guitars and stratospheric riffs won't disappoint. **BRITTNI FULLER**

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The Hooky's, Ripynt & Carl Roe
Capriccio, Kap Kallous

9.25 Friday (Americana)
POLECAT
Vaudeville Etiquette, World's Finest

9.26 Saturday (Funk)
TORTURED SOUL
Marmalade, Spyn Reset

The Showbox
1426 FIRST AVENUE

SHOWBOX AND TAKE WARNING PRESENT
TREVOR HALL
with DUSTIN THOMAS
+ DJ MISS ASHLEY
9/18 8:30 PM

SHOWBOX AND CAPITOL HILL BLOCK PARTY PRESENT
GRIMES
with NICOLE DOLLANGANGER
10/28 - ON SALE FRIDAY AT 10AM 8PM

HOLLYWOOD UNDEAD
with CROWN THE EMPIRE
+ I PREVAIL
9/20 8PM

AN EVENING WITH
RUFUS WAINWRIGHT
10/6 - TWO SEATED SHOWS! 7PM + 9:45PM

PEACHES
with U.S. GIRLS
10/7 8:30 PM

EMANCIPATOR ENSEMBLE
with BLOCKHEAD + MANATEE COMMUNE
11/14 8PM

ROBERT DELONG
with COLEMAN HELL
11/20 8:30 PM

QUEER HIP-HOP

Girl Bye

NATURAL 9/19
REVEREND DOLLARS
TOYA B. NOME GOLDIE

WEDNESDAYS
THU 9/17
FRI 9/18
SAT 9/19
FRI 9/25
THU 9/26
SAT 9/27
THU 10/1

KITTY KARAOKE
PEACE & LOVE
SEAN MAJORS BOAY!
GIRL BYE: QUEER HIP-HOP
SIN: MICHAEL WYMER (VNV)
KISS OFF: BACK TO SCHOOL!
SECOND NATURE 8 - 11 AM
KASSU: ZOLA JESUS (DJ)

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REVEREND DOLLARS / TOYA B. / NOME GOLDIE
DJ SHANE / DJ EYKTAN / MIDNIGHT CIRCUS / DARKNESS & DECADENCE
AFTERHOURS / DJ QU (NY) / AURORA HALAL (NY) / KNOTIN
WICK BARTOLETTI / FUGAL / AARON WAY

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GWAR
with BORN OF OSIRIS
+ BATTLE CROSS
10/20 7:45 PM

BIG GIGANTIC + THE FLOOZIES
10/2 8PM

ALL YOU CAN EAT TOUR
STEEL PANTHER
10/22 8PM

NEW POLITICS + ANDREW MCMAHON
IN THE WILDERNESS
with THE GRISWOLDS + LOLO
10/13 8:30 PM

COHEED AND CAMBRIA
with KNAPSACK +
THANK YOU SCIENTIST
10/23 7:30 PM

SHOWBOX AND KNITTING FACTORY PRESENT
TECH N9NE
with KRIZZ KALIKO + KNOTHEAD
+ NEEMA
10/18 8PM

RAC LIVE + BIG DATA
with KARL KLING + FILOUS
11/24 8PM

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THINGS TO DO MUSIC

All the Shows Happening This Week

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★ = Recommended A = All Ages

WED 9/16

LIVE

● **88 KEYS** Musicians' Jam: Jens Gunnoe, guests, 8 pm, free

AQUA BY EL GAUCHO Ben Fleck, 6 pm, free

BARBOZA Teen Daze, Heavenly Beat, Zoolab, 8 pm, \$12

● **CAFE RACER** Gunner and Smith, Fever Feel, 9 pm, free

CAPITOL CIDER Yves, 8 pm, free

COLUMBIA CITY THEATER Judith Owen, Lara Lavi, 7:30 pm, \$12

DARRELL'S TAVERN Open Mic: Guests, 9 pm, free

● **EL CORAZON** The Maension, Skull Theory, guests, 8 pm, \$10/\$12

● **FIX COFFEEHOUSE** Open Mic: Guests, 7 pm, free

HIGH DIVE Big Bad, Twice, Signal Flags, 8 pm, \$6

HIGHWAY 99 Big Road Blues, 8 pm, \$7

J&M CAFE The Lonnie Williams Band, 8 pm, free

KELLS Liam Gallagher

LO-FT Deadmics, Golden Alchemy, guests, \$8

NECTAR Mike Love, the Blake Noble Band, 8 pm, \$15

★ **NEUMOS** Hercules & Love Affair, Chanti Darling, Nark, 8 pm, \$18

OWL N' THISTLE Justin and Guests: 9 pm, free

PARAGON Two Buck Chuck, 8 pm, free

PINK DOOR Casey MacGill, guests, 8 pm

★ ● **SHOWBOX SODO** Hopsin, Dizzy Wright, Jarren Benton, DJ Hoppa, 8:30 pm,

\$27.50/\$30

★ ● **THE SHOWBOX** Julian Casablancas and the Voidz, Craft Spells, 8:30 pm, \$25/\$30

SKYLARK CAFE & CLUB Open Mic: 8:30 pm, free

★ ● **STUDIO SEVEN** Abiotic, Reaping, 5:30 pm, \$11/\$14

SUBSTATION Michaud Savage, Patrick Smail, Brendan Regan, 8 pm, \$6

SUNSET TAVERN Joey Cape, Laura Mardon, Walt Hamburger, Jo Bergeron, guests, 8 pm, \$13

TRACTOR TAVERN Young Empires, SWIMM, 8 pm, \$10

● **WASHINGTON STATE FAIR EVENTS CENTER** Fifth Harmony, Bea Miller, 7:30 pm, \$28-\$55

★ ● **WHITE RIVER AMPHITHEATRE** Def Leppard, Styx, 7 pm, \$20-\$205

JAZZ

● **JAZZ ALLEY** Lizz Wright, through Sept 16, 7:30 pm, \$30.50

★ **THE ROYAL ROOM** Lush Life: Guests, \$10; Birch Pereira & the Gin Joints, 10 pm, suggested donation \$5-\$15

SEAMONSTER Tristan Gianola Trio, Unsinkable Heavies, 7 pm, free

SERAFINA Marco de Carvalho, 9 pm

● **TULA'S** Cascadia Big Band, 7:30 pm, \$8

VITO'S RESTAURANT & LOUNGE Brad Gibson Presents: Guests, 9 pm, free

DJ

BALTIC ROOM Darude, Johnny Monsoon, Invincity, Digital Ascension, 8 pm, \$5

● **CENTURY BALLROOM** Bachata Intro Lesson & Dance; Swing Intro Lesson & Dance: 9 pm, \$8

★ **CHOP SUEY** Aesthetic Mess: Goo Goo, DJ Jermaine, 9 pm, free

CONOR BYRNE Rainier Soul Sounds: 9 pm, free

CONTOUR NuDe Wednesdays: Guests, 9 pm, free

● **CROCODILE** Goldfish, Gibbz, 8 pm, \$15

FOUNDATION Xilent, guests, 10 pm, \$10

HAVANA Wicked & Wild: DJ SoulOne, ZJ Redman, Selecta Element, free; \$5 after 10 p.m.

KREMWERK Hercules & Love Affair: After Party: Guests, 11 pm

NEIGHBOURS Exposed: DJ Trent Von, DJ Dirty Bit

Q NIGHTCLUB Branzhez, S-Type, 10 pm, \$10

REVOLVER BAR Ice Cold Rollers, 10 pm, free

STUDIO SEVEN Electric Wednesday: Guests

THURS 9/17

LIVE

● **ANTIQUE SANDWICH COMPANY** Quarterly Open Mic: Guests, 7 pm, \$3/\$5

AQUA BY EL GAUCHO Ben Fleck, 6 pm, free

BARBOZA Superhumanoids, guests, 8 pm, \$12

BLUE MOON TAVERN Razors & Red Flags, the Moon is Flat, 9 pm

● **CAFE RACER** Jeremiah Craig, 9 pm, free

CENTRAL SALOON The Katie Gray, Raphael

★ **CHOP SUEY** Western

Haunts, Cloud Person, Joseph Giant, 8 pm, \$8

COLUMBIA CITY THEATER Reggie Garrett, Jim Page, Sam Weis, 8 pm, \$8/\$10

CONOR BYRNE Front Country, Warren G Hardings, 9 pm, \$10

● **CROCODILE** La Santa Cecilia, 8 pm, \$18

★ ● **CROSSROADS SHOPPING CENTER** Ginny Reilly, 6:30 pm

● **DOWNPOUR BREWING** Open Mic Night: Guests, 5 pm, free

● **EL CORAZON** Cattle Decapitation, King Parrot, Black Crown Initiate, Dark Sermon, Wounded Giant, A God or an Other, 6:30 pm, \$15/\$17

● **FREMONT ABBEY** Arc Iris, OK Sweetheart

HARD ROCK CAFE Ethan Jennings, 5 pm, free

HIGH DIVE Fred Roth Revue, Emergency Volcano

Evacuation Route, the Ram Rams, 8 pm, \$6, Marmalade, 8:30 pm, \$6

HIGHWAY 99 Trailer Park Kings, 8 pm, \$7

J&M CAFE True Romans, 8 pm, free

KELLS Liam Gallagher

THE KRAKEN BAR & LOUNGE Get Dead, Clowns, the Hollowpoints, Burn Burn Burn, 9 pm, \$6

LITTLE RED HEN Jukehouse Hounds, 9 pm, \$3

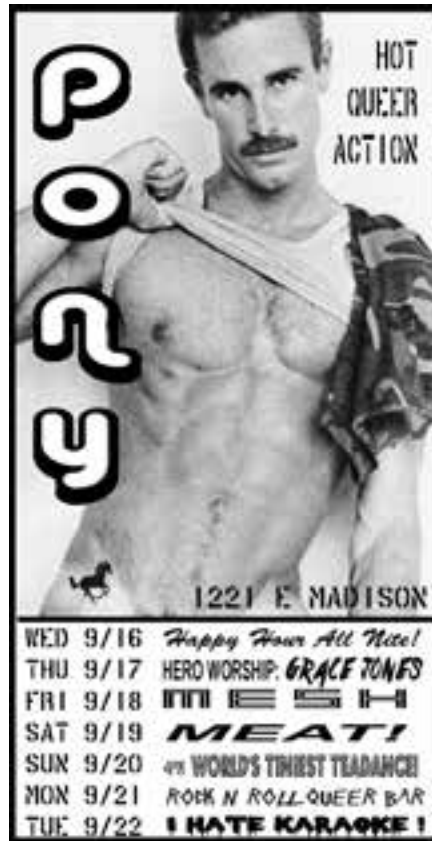
THE MIX Yada Yada Blues Band, 9 pm, free

NECTAR Sister Sparrow & the Dirty Birds, 9 pm, \$10

★ **NEUMOS** The Chameleons Vox, Soft Kill, Nostalgist, 8 pm, \$13

PARAGON Norman Baker

RENDEZVOUS Sundodger,



DRUNK OF THE WEEK



KELLY O

JO JO STILETTO

Dear Jo Jo, mayor of Seattle burlesque and drinker of Franzia Sunset Blush boxed wine: How in the holy hell do you drink that stuff and NOT FALL OVER DEAD the next day? Any special hangover advice? Please tell us your secret! Here at Drunk of the Week, we're compiling a list of the best hangover cures—and I know you must have a good one. Also, you looked great at the Stranger Genius Awards! Love, **KELLY O**

NEPTUNE
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NEXT WEEK! SEPTEMBER 24
THE OH HELLOS
WITH **JOSEPH**

NEXT WEEK! FRI SEPTEMBER 25
TWO SHOWS! 7:30PM & 10PM
ALI WONG
TV SPECIAL TAPING!

NEXT WEEK! SEPTEMBER 26
DAKHABRAKHA

SEPTEMBER 27
O.A.R.
WITH **GABRIELLE ROSS**

SEPTEMBER 29 | SEATED SHOW
JOE JACKSON

SEPTEMBER 30
PAUL WELLER
WITH **VILLAGERS**

OCTOBER 1
THE FRATELLIS
WITH **GRIZFOLK**

FRI OCTOBER 2
TOBIAS JESSO JR.
WITH **WET**

ONES TO WATCH PRESENTS
SAT OCTOBER 3
CATFISH
AND THE BOTTLEMEN
WITH **JAMIE N COMMONS**

OCTOBER 7
BATTLES

FRI OCTOBER 9
ZZ WARD
WITH **MARC SCIBILIA**
AND **THE YOUNG WILD**

NOVEMBER 12
EUGENE MIRMAN
WITH **DERRICK C. BROWN**

ON SALE FRI AT 10AM
FRI NOVEMBER 13
RICHARD THOMPSON
ELECTRIC TRIO

ON SALE FRI AT 10AM
NOVEMBER 18
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THE DARKNESS | OCT 14 • FRANK TURNER & THE SLEEPING SOULS | OCT 15
DESTROYER | OCT 16 • CAMERON ESPOSITO | OCT 17 • MS MR | OCT 20
XAVIER RUDD & THE UNITED NATIONS | OCT 21 • OWL CITY | OCT 22
GARFUNKEL & DATES | OCT 23 • SARAH YOWELL | OCT 28
OF MONTREAL | OCT 31 • PATTY GRIFFIN | NOV 1 • LEON BRIDGES | NOV 2
COLLECTIVE SOUL | NOV 3 • RIDE | NOV 16
LA DISPUTE | NOV 17 • BLITZEN TRAPPER | NOV 19 • YO LA TENGO | NOV 20
SEATTLE'S TRIBUTE TO THE LAST WALTZ | NOV 21 • SNARKY PUPPY | NOV 22
ZAPPA PLAYS ZAPPA | DEC 1 • A JOHN WATERS CHRISTMAS | DEC 2 • THE MOTET | DEC 12

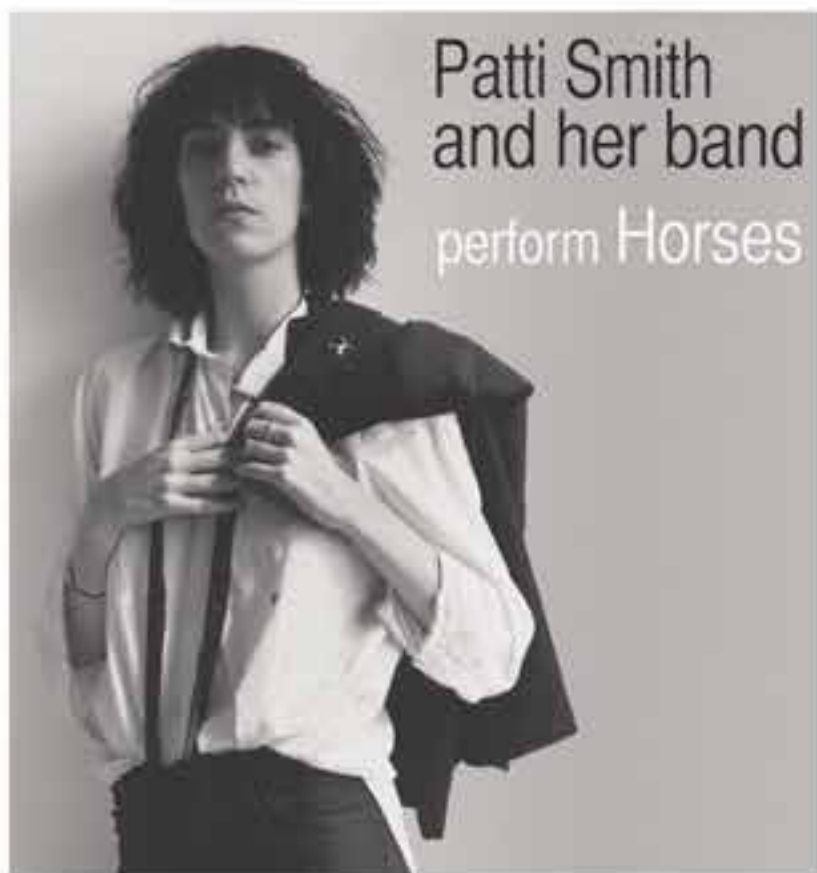
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W/DARLINGSIDE
NOVEMBER 1 @ NEPTUNE
GREG BROWN
OCTOBER 11 @ THE TRIPLE DOOR

THINGS TO DO All the Shows Happening This Week

the Donahues, 9:30 pm, \$8
THE ROYAL ROOM Leni Stern, Ben Von Wildenhaus, 8 pm, suggested donation \$5-\$15

SEAMONSTER Marmalade: Guests, 10 pm, free

★ **THE SHOWBOX** Ratatat, 9 pm, \$30/\$35

● **STUDIO SEVEN** From Under the Willow, Ocean of Obsession, guests, 7 pm, \$8/\$10

SUBSTATION Sunken Rocketship, Asterhouse, the Sunshine Wall, 8 pm

★ **SUNSET TAVERN** Luluc, 9 pm, \$10

TIM'S TAVERN Bombertown, guests, 9 pm, \$5

TRACTOR TAVERN Skerik's Bandalabra, 9 pm, \$10

TRIPLE DOOR MUSICQUARIUM LOUNGE Jelly Rollers, 9 pm, free

● **THE TRIPLE DOOR THEATER** Cheryl Wheeler, Peter Mulvey, 7:30 pm, \$19/\$22

★ **VAN VORST PLAZA** Maiah Manser, Thurs, Sept 17, noon, free

★ **VERMILLION** *The Honorable Chief* Release Party: Ahamefule Oluo, 9 pm, \$5-\$12

VICTORY LOUNGE Skies Below, Chrysalis, Paths of Glory, 9 pm, \$6

● **WASHINGTON STATE FAIR EVENTS CENTER** Crystal Gayle, Lee Greenwood, 7:30 pm, \$28-\$45

JAZZ

★ **BARCA** Jazz at Barca: Phil Sparks Trio, Adam Kessler, guests, 9 pm, free

★ **CAPITOL CIDER** Kareem Kandi, 8 pm

● **JAZZ ALLEY** Hiromi Trio: Sept 17-20, 7:30 pm, \$30.50

● **OSTERIA LA SPIGA** Thursday Night Jazz: Guests, 7 pm, free

PINK DOOR Bric-a-Brac: 8 pm

● **SHUGA JAZZ BISTRO** Chris James Quartet, 7 pm, free

● **TULA'S** Fred Hoadley's Sonado, 8 pm, \$10

VITO'S RESTAURANT & LOUNGE Brazil Novo, 9 pm, free

DJ

BALLROOM Throwback Thursdays: DJ Tamm of KISS fm, 9 pm

BALTIC ROOM Sugar Beat: DJ Bret Law, \$3

CONTOUR Jaded: Guests

DARRELL'S TAVERN Electro Go Go Dance Party: 9 pm

★ **HAVANA** Sophisticated Mama: DJ Nitty Gritty, DJ Sad Bastard, free

JAZZBONES College Night: DJ Christyle, 9 pm

KREMWERK Stimmhalt, guests, 6 pm, \$5

LO-FI Soul-Fi Dance Night: Riz Rollins, General Meow, Toya Boo, Action Jackson, DJ Riff-Raff, \$7

MERCURY Corroden: \$5

NEIGHBOURS Revolution: DJ Marty Mar, Michael Kutt

OHANA Get Right: '80s Ladies Night: DJ Sosa, 10 pm, free

PONY Billion Dollar Babies: DJ Aykut Ozen, Pretty Baby, 9 pm

● **NIGHTCLUB** Astrology Jam: Sean Majors, Wesley Holmes, Almond Brown, Gene Lee, Eric Allen, Pinky Promise, \$7

R PLACE Thirsty Thursdays: DJ Flow

TRINITY Beer Pong Thursdays: Deaf!N!t, Chris Herrera, Christyle, free

CLASSICAL

NAKED CITY BREWERY & TAPHOUSE Lost in Translation: Opera on Tap, 7:30 pm

FRI 9/18

LIVE

88 KEYS Dueling Piano

Show: 8 pm, free

AQUA BY EL GAUCHO Ben Fleck, 6 pm, free

★ **BARBOZA** Pure Bathing Culture, Wild Ones, 7 pm, \$12

BLUE MOON TAVERN Utopia Dope, Gems, Casa

CAFE RACER Sleep Talk, Sky Colony, the Mondegreens, 9 pm, \$5 suggested donation

CENTRAL SALOON Karma, Dogstrum, Mister Master, 9 pm, \$5

● **CHAPEL PERFORMANCE SPACE** Ask the Ages, Spite House Band, 8 pm, suggested donation \$5-\$15

★ **CHINA HARBOR** Orquesta la Solucion, 9:30 pm, \$15

★ **CHOP SUEY** Moon Duo, Kinski, Shitty Person, 9 pm, \$12/\$15

COLUMBIA CITY THEATER Jasmine Jordan, Current Personae, Camila Recchio, 8 pm, \$10/\$12

★ **CONOR BYRNE** Ball of Wax Volume 41 Release Show: Guests, 9 pm, \$8

● **CROCODILE** Marc Broussard, Ashleigh Flynn, 8 pm, \$22

● **CROSSROADS SHOPPING CENTER** Michael Powers, 7 pm, free

DARRELL'S TAVERN Re-Ignition, Die Nasty, Jaguar Paw, 9 pm

EL CORAZON The Skull, Zero Down, Teacher, 8:30 pm, \$13/\$15

HARD ROCK CAFE Michael Grimm, 9 pm, \$20/\$25

HIGH DIVE the West, Jupe Jupe, Goodbye Heart, \$10 suggested donation

HIGHWAY 99 James Howard Band: 8 pm

THE KRAKEN BAR & LOUNGE the Ludovico Treatment, Sausage Slapper, Ghostblood, Norman Tongues, 9 pm, \$5

LITTLE RED HEN Wes Jones Band, Sept 18-19, 9 pm

LO-FI The Moondoggies, Mr. Night Sky, guests, 8 pm, \$15

★ **NEPTUNE THEATRE** Neon Indian, \$15

NEUMOS Man Man, Shilpa Ray, 8 pm, \$18

PARAGON George Grissom

● **PONO RANCH** Cherokee Wildflower, 8 pm, free

REDHOOK BREWERY Dave Koz, guests, 6 pm

RENDEZVOUS American Island, Wild English, guests, 9:30 pm, \$8

● **SALSA CON TODO** Salsa con Todo Drop-In Classes and Social Dance: Guests, 8 pm, \$5-\$20

SEAMONSTER Live Funk: Guests, 10 pm, free

● **SENIOR CENTER OF WEST SEATTLE** West Seattle Big Band, 7 pm

● **THE SHOWBOX** Trevor Hall, 8:30 pm, \$18/\$20

SKYLARK CAFE & CLUB Northern Shakedown, JP Hennessy, Leon Cruz, Whitney Monge, 9 pm, \$7

SLIM'S LAST CHANCE Planet of Giants, the Moonspinners, Mercy Mercy, 9 pm

★ **SONIC BOOM RECORDS** Hibou, 6 pm, free

● **STUDIO SEVEN** Rorschach Test, Murder Weapons, Charlie Drown, Pill Brigade, 7 pm, \$10/\$12

SUBSTATION Blackpool Astronomy, Gibraltar, Charlatan, Sacred Signs, 9 pm

★ **SUNSET TAVERN** Rockabilly Ball Day One: Knut Bell & the Blue Collars, Sunday Saints, 9 pm, \$20 for one night/\$30 for both

TIM'S TAVERN Baby Gramps, the Crossroads Exchange, Tractorboy, 9 pm, \$10

TRACTOR TAVERN Van Eps, Whiskey N' Rye, 9 pm, \$10

TRIPLE DOOR MUSICQUARIUM LOUNGE Danny Godinez, 5 pm, free, Tetrabox, 9 pm, free

● **THE TRIPLE DOOR THEATER** Captain Smartypants, Through Sept 19, 8 pm

● **VERA PROJECT** Gatas y Vatas: Guests, 5:30 pm, \$10-\$20

VERMILLION Wildstyle: Guests, 10 pm, free

● **WASHINGTON STATE FAIR EVENTS CENTER** Terry Fator, 7:30 pm, \$30-\$60

JAZZ

● **JAZZ ALLEY** Hiromi Trio: Through Sept 20, 7:30 pm, \$30.50

● **KIRKLAND PERFORMANCE CENTER** Dianne Reeves, 8 pm, \$50

PINK DOOR Eli Rosenblatt Trio, 9 pm

★ **THE ROYAL ROOM** Joe Doria Trio, Swindler, donation

● **SERAFINA** Lennon Aldort, 6:30 pm, free, Tim Kennedy, guests, 9 pm, free

● **TULA'S** Stephanie Porter Quintet, 7:30 pm, \$16

VITO'S RESTAURANT & LOUNGE The New Triumph, 9 pm, free

DJ

ASTON MANOR Cabaret Fridays: Guests

BALLROOM Rendezvous Friday: Guests, 9 pm

BALMAR Top 40: Guests, 9:30 pm, free

BALTIC ROOM Fundamental Fridays: Guests

● **CENTURY BALLROOM** Salsa Intro Lesson & Dance: 8:30 pm, \$8-\$15

★ **CUFF DJ** Night: Rotating DJs, 10 pm, free

HAVANA Viva Havana & Havana Social: DJ Sean Cee, DJ Send, DJ Pho Sho, guests, \$6/\$10; females free before 10 p.m.

JAZZBONES Filthy Fridays: Guests, 11 pm, \$10

KREMWERK Primary: Guests, 10 pm

MERCURY Black Light District: Skinlayers, Psyop, 9 pm, \$5

NECTAR Mark Farina, PressHa, Blueyedsoul, J-Justice, 8 pm, \$15

NEIGHBOURS Absolut Fridays: DJ Richard Dalton, DJ Trent Von, 9 pm

OZZIE'S DJ Night: Guests, 9 pm, free

● **NIGHTCLUB** Alex Bosi, Envmatic, Cartographer, Conner Thomas, 10 pm, \$10

R PLACE Swollen Fridays: 9 pm

★ **RE-BAR** Hydro Funk: OCNotes, Proh Mic, 9 pm

THERAPY LOUNGE Under Pressure: 9:30 pm, \$3 after 10:30 p.m.

TRINITY Fridays at Trinity: Guy, VSOP, Tyler and DJ Phase

CLASSICAL

★ **BENAROYA HALL** George Winston, 8 pm, \$35-\$45

SAT 9/19

LIVE

88 KEYS Dueling Piano Show: 8 pm, free

AQUA BY EL GAUCHO Ben Fleck, 6 pm, free

BARBOZA Say Lou Lou, Phoebe Ryan, 7 pm, \$13

BLUE MOON TAVERN the Throbs, Squirrel of Shame, guests, 9:30 pm

CAFE RACER Motion Trap, Turner Jackson, 9 pm

CENTRAL SALOON Noah23, SmaR-T Jones, Son the Rhemic, guests, 8 pm, \$5

CLUB HOLLYWOOD CASINO Johnny and the Bad Boys, DJ Becka Page, 9 pm, \$5

CONOR BYRNE Heels to the Hardwood, Cedar Teeth, guests, 9 pm, \$8

● **CROCODILE** Carbon Leaf, Lowlands, 8 pm, \$20

DARRELL'S TAVERN John Hamhock & the Rooster Run Band, Twang Junkies, Brad Yaeger and the Night Terrors, 9 pm

EL CORAZON The Snakebites, Wiscon, Bath Party, the Black Tones, 9:30 pm, \$7

● **FIREWHEEL COMMUNITY COFFEEHOUSE** Flag on the Moon, Dead Language, Downers Grove, Bad Idea, Keith Livingston, 8:30 pm, \$10

HIGH DIVE Ancient Robotz, Chris Anderson, Northern Shakedown, Only Jazz Trio, 9 pm, \$10

HIGHLINE Spiderface, Wreckless Freaks, Oh No Variety Show, 9 pm, \$10

HIGHWAY 99 Nearly Dan, 8 pm, \$17

● **JP TRODDEN DISTILLERY** Stacy Jones, 5 pm, free

THE KRAKEN BAR & LOUNGE White City Graves, Spit in the Well, guests, 9 pm, \$5

KREMWERK Girl Bye: Jones Band, through Sept 19, 9 pm

★ **MARYMOOR PARK** Damian Marley, Stephen Marley, 6 pm, \$39.50/\$45

NECTAR Hit Explosion's Boogie Wonderland, 9:30 pm, \$15

★ **NEPTUNE THEATRE** Beat Connection, Pomo, 9 pm, \$18.50

★ **NORTHWEST FILM FORUM** Tim Held and Dave West: *Predator*: 8 pm, \$15

PARAGON Sunshine Junkies

● **PHINNEY CENTER COMMUNITY HALL** John Lilly, 7:30 pm, \$16

● **PONO RANCH** The BottleRockit Band, 8 pm, free

RENDEZVOUS InAeona, Gladiators Eat Fire, Into the Storm, 9 pm, \$8

● **THE ROYAL ROOM** Picoso, DJ Funkscribe, 9 pm, suggested donation \$5-\$15

SEAMONSTER DBST, Scott Pemberton Band, 8 pm, free

● **SEWARD PARK** Inuksuit: Guests, 2 pm

● **SHOWARE CENTER** Maze, Frankie Beverley, Keke Wyatt, 7 pm, \$49.50-\$199.50

SKYLARK CAFE & CLUB Eukaryst, the Devils of Loudun, Fallen Angels, 9 pm, \$7

SLIM'S LAST CHANCE Joe Buck Yourself, Dead Man, F-Holes, 9 pm

● **SOULFOOD COFFEEHOUSE AND FAIR TRADE EMPORIUM** Letters from Traffic, 6 pm, \$8/\$10

● **STUDIO SEVEN** One Eyed Doll, Stitched Up Heart, Run 2 Cover, Black Sky, 5 pm, \$11/\$14

SUBSTATION Tobias the Owl, Jeff Campbell, Megan Slankard, TBASA, 5 pm, \$8

★ **SUNSET TAVERN** Rockabilly Ball Day Two: Jittery Jack, the Still Creek Brothers, the Dalharts, 9 pm, \$20 for one night/\$30 for both

TIM'S TAVERN E-Neptunes, Love the Dead, Twice the Band, 9 pm, \$7

TRACTOR TAVERN Gin Wigmore, Patrick Park, 5:30 pm, \$13, the Lonely Mountain Lovers, Ramblin' Years, Edmund Wayne, 9:30 pm, \$10

TRIPLE DOOR MUSICQUARIUM LOUNGE Roemen and the Whereabouts, 9 pm, free

● **THE TRIPLE DOOR THEATER** Captain Smartypants, Through Sept 19, 8 pm

● **VERA PROJECT** Gatas y Vatas: Guests, 5:30 pm, \$10-\$20

VERMILLION Pad Pushers: Guests, 9 pm, free

★ **WASHINGTON STATE FAIR EVENTS CENTER** Keith Urban, 7:30 pm, \$40-\$100

★ **WHITTAKER BASECAMP** Rainier Mountain Festival: Sonic Funk Orchestra, 9 am, free

JAZZ ● **CROSSROADS SHOPPING CENTER** Market Street Dixieland Jazz Band, 7 pm, free

● **JAZZ ALLEY** Hiromi Trio:

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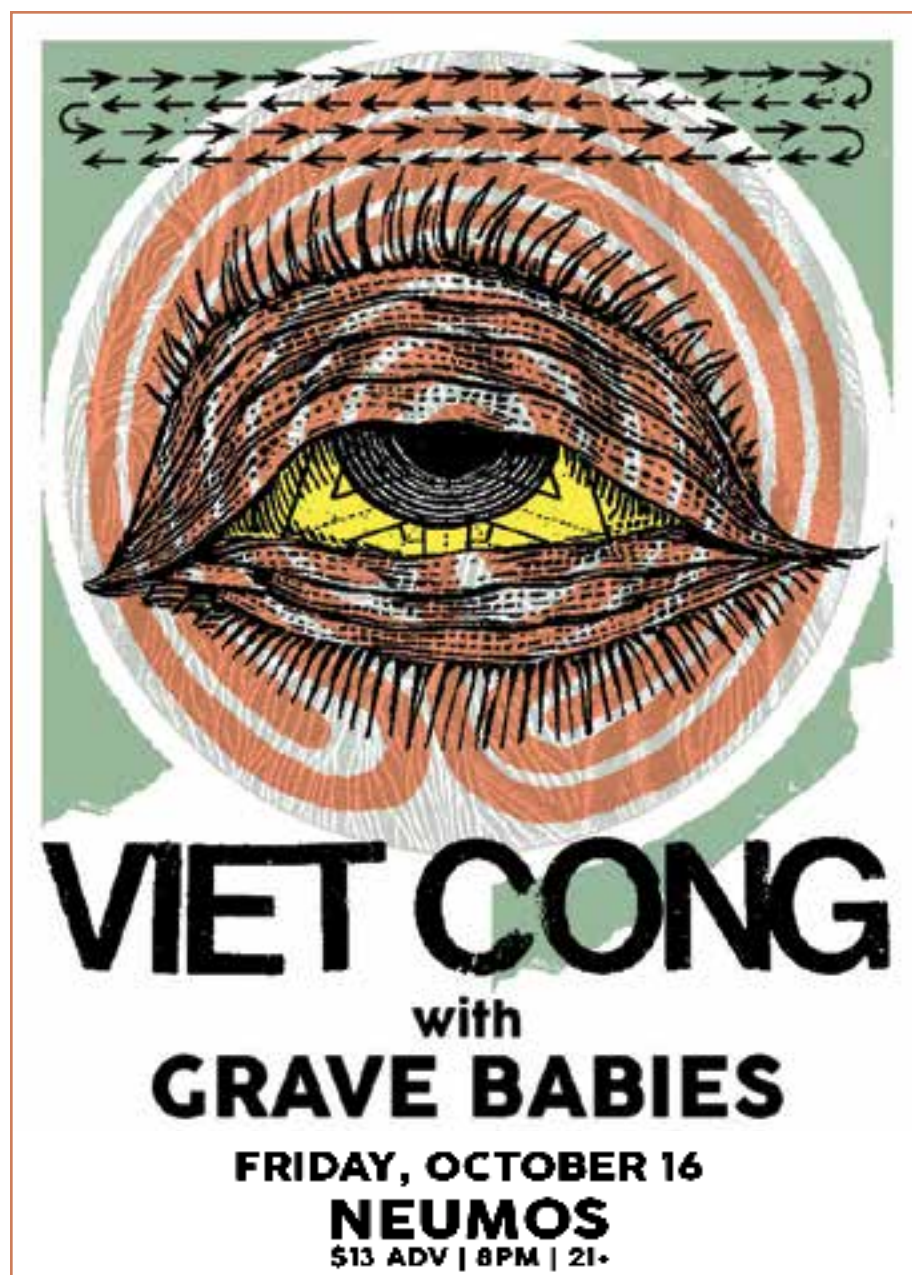
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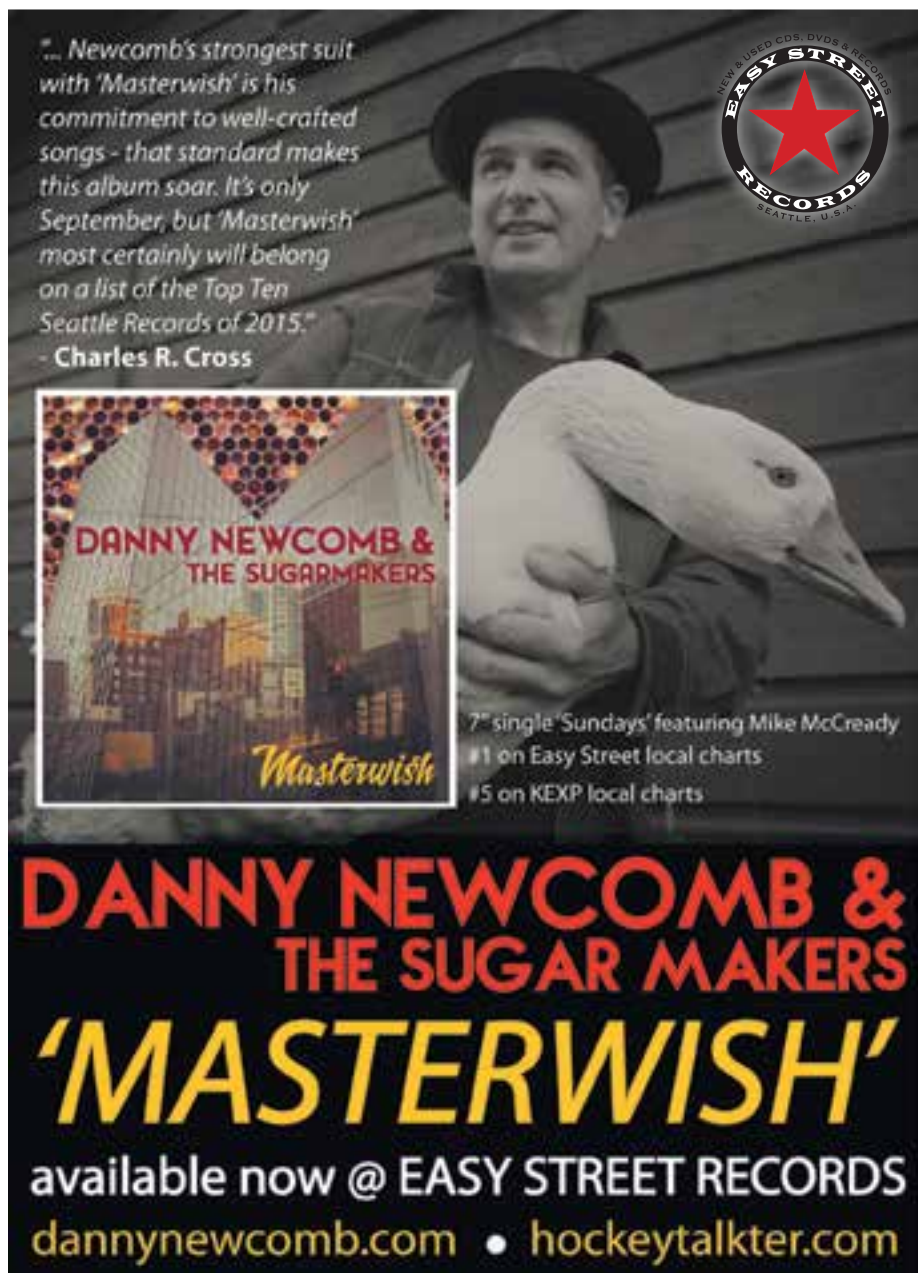
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★ **THE ROYAL ROOM** The Frisco Jazz Band, 4 pm, suggested donation \$5-\$15

★ **SERAFINA** Paul Gabrielson Trio, 9 pm, free
★ **TULA'S** Susan Pascal Quartet, 7:30 pm, \$16

★ **VARIOUS LOCATIONS (AROUND BURIE)** Highline Classic Jazz Festival: 200 Trio, Casey MacGill, Fred Hoadley Trio, Jelly Rollers, Jovino Santos Neto Quinteto, guests, \$20 (cash only, gets entry to all six venues)

VITO'S RESTAURANT & LOUNGE The Tarantellas, 6 pm, free, Monty Banks, 9:30 pm, free

DJ

ASTON MANOR NRG Saturdays: Guests

BALLROOM Sinful Saturdays: Guests, 9 pm

BALMAR Top 40 Night: Guests, 9:30 pm, free

BALTIC ROOM Crave Saturdays: McClarron, Swel, 10 pm

BARBOZA Inferno: DJ Swervewon, guests, 10:30 pm, \$5 before midnight/\$10 after

CENTURY BALLROOM Late Nite Kizomba; Salsa Intro Lesson & Dance; Swing Intro Lesson & Dance

CHOP SUEY Dance Yourself Clean: Guests, 9 pm, \$5; free before 10:30 p.m.

CORBU LOUNGE Saturday Night Live: DJ BBoy, DJ 5 Star

★ **CUFF** DJ Night: Rotating DJs, 10 pm, free

★ **THE EAGLE** Area 2181: 9 pm

FOUNDATION Thomas Jack, 10 pm, \$20

HAVANA Viva Havana & Havana Social: DJ Sean Cee, DJ Send, DJ Pho Sho, guests, \$6/\$10; females free before 10 p.m.

JET CITY IMPROV 90's Night at Jet City Improv: 10:30 pm, \$12/\$15

KREMWERK Girl Bye: **MERCURY** Machineries of Joy: DJ Hana Solo, \$5

MONKEY LOFT Summer Saturday 12 Hour Parties: Guests, 10 pm Thru Sept 26

NEIGHBOURS Powermix: DJ Randy Schlager

OZZIE'S DJ Night: Guests, 9 pm, free

PONY Meat: Amateur Youth, Dee Jay Jack

Q NIGHTCLUB Madness: Hot Damn!, Zero Cool, Baetoven, Misschine, Midas Touch, 10 pm, \$12

R PLACE Therapy Saturday: DJ Flo'w

RE-BAR Ceremony: DJ Evan Blackstone, guests, 10 pm, \$5

REVOLVER BAR Bowie Brunch: 11 am, free

RUNWAY CAFE DJ David N, free

★ **SUBSTATION** Hide Out Presents: Seattle Church of House Music 2K Member Appreciation Party: Erin O'Connor, DJ Spaceotter, guests, 10 pm

THERAPY LOUNGE This Modern Love: Guests

TRINITY Saturdays at Trinity: DJ Nug, DJ Kidd, Rise Over Run, guests, \$15/ free before 10 pm

CLASSICAL

★ **BENAROYA HALL** Opening Night Concert: Seattle Symphony, 7 pm, \$66-\$147

★ **CHAPEL PERFORMANCE SPACE** Post-Haste Reed Duo, 8 pm, suggested donation \$5-\$15

★ **FIRST FREE METHODIST CHURCH** Epic Stories: Seattle Metropolitan Chamber Orchestra, 8 pm, \$15/\$20

★ **UW MEANY THEATRE** Vox Populi, 7:30 pm, \$10-\$20

SUN 9/20

LIVE

AQUA BY EL GAUCHO Ben Fleck, 6 pm, free

BARBOZA Lighthouse & the Whaler, guests, 7 pm, \$10
BLUE MOON TAVERN D.B. Rouse, Brendan Shea, Alex Rasmussen, 9 pm

★ **CAFE RACER** The Racer Sessions, 7:30 pm, free

EL CORAZON John Underwood, Bird Teeth, guests, 9 pm, \$8

★ **GASWORKS PARK** Seattle Peace Concerts: Movin' Mountains, Rod Cook, the Whips, For Pete's Sake

GAY CITY Benefit for Gay City: Blyss, the Salt Riot, 6 pm, \$7

HIGH DIVE Freeway Park, GodFish, Enormodome, 8 pm, \$7

★ **HIGHLINE** Severed Heads, Savak, Omega Brain, Seraphim, Dr. Troy, 9 pm, \$15/\$20

KELLS Liam Gallagher

LITTLE RED HEN Open Mic Acoustic Jam with Bodacious Billy, 4 pm; the Honky Tonkers, 9 pm, \$3

★ **LO-FT GABI**, Kylmyys, guests, 9 pm, \$8

★ **NECTAR** School of Rock Performs Jam Bands: School of Rock, 2 pm, \$12; Lapalux, Great Dane, IG88, 8 pm, \$13

★ **NEPTUNE THEATRE** Modestep, 9 pm, \$20.50/\$23.50

★ **NEUMOS** Toro Y Moi, Astronauts, 8 pm, \$25

RENDEZVOUS Where My Bones Rest Easy, Merit, guests, 9:30 pm, \$7

★ **THE SHOWBOX** Hollywood Undead, Crown the Empire, I Prevail, 8 pm, \$27.50/\$30

★ **STUDIO SEVEN** Arkona, Heidevolk, Helsott, Substratum, 6:30 pm, \$15/\$17

SUBSTATION Mirror Ferrari, Sky Acre, Boss Battle, Andrew Tuller, 8 pm, \$6

SUNSET TAVERN Dead Bars, Bottlenose Koffins, Terman Shanks, 8 pm, \$7

TIM'S TAVERN Kirsten Silva's Seattle Songwriter Showcase: Guests

TRACTOR TAVERN Dan Bern, Dave McGraw, Mandy Fer, 7 pm, \$15

★ **THE TRIPLE DOOR** **THEATER** Karla Bonoff, 7:30 pm, \$26/\$30/\$35

★ **VERA PROJECT** Seoul, 7:30 pm, \$8/\$10

★ **WASHINGTON STATE FAIR EVENTS CENTER** Chris Tomlin, Toby Mac, 7:30 pm, \$38-\$63

★ **WHITTAKER BASECAMP** Rainier Mountain Festival: Sonic Funk Orchestra, 9 am, free

JAZZ

THE ANGRY BEAVER The Beaver Sessions: Guests, free

★ **BALLARD ELKS** The Frisco Jazz Band, 1 pm, \$15

DARRELL'S TAVERN Sunday Night Jazz Jam: Guests, free

★ **JAZZ ALLEY** Hiromi Trio: Through Sept 20, 7:30 pm, \$30.50

THE ROYAL ROOM Zooma Bella, Susan Regis Quintet, 7 pm, suggested donation \$5-\$15

SEAMONSTER Bad News Botanists, Nate Spicer, 7 pm, free

★ **SERAFINA** Pasquale Santos, 11 am, free, Lennon Aldort, 6:30 pm, free

★ **TULA'S** Jazz Underground, 3 pm, \$8, Jim Cutler Jazz Orchestra, 7:30 pm, \$8

★ **VILLAGE WINES** Carolena Matus and Randy Halberstadt, 1 pm, free

★ **VITO'S RESTAURANT & LOUNGE** Ruby Bishop, 6 pm, free, the Ron Weinstein Trio, 9:30 pm, free

DJ

BALTIC ROOM Resurrection Sundays: DJ Shane, Jade's

Pain, 10 pm

CONTOUR Broken Grooves: Guests, free

CORBU LOUNGE Salsa Sundays: DJ Nick, 9 pm
★ **HIGHLINE** Severed Heads, Savak, Omega Brain, Seraphim, Dr. Troy, 9 pm, \$15/\$20

NEIGHBOURS Noche Latina: DJ Luis, DJ Polo

PONY TeaDance: DJ El Toro, Freddy King of Pants, 4 pm

R PLACE Homo Hop: Guests

★ **RE-BAR** Flammable: DJ Wesley Holmes, Xan Lucero, guests, 9 pm, \$10

★ **REVOLVER BAR** Jazz Brunch: DJ Vi, 11 am

CLASSICAL

★ **ST. MARK'S CATHEDRAL** Compline Choir, 9:30 pm, free
★ **UW MEANY THEATRE** Michi Hirata, 5 pm, \$20-\$35

MON 9/21

LIVE

88 KEYS Blues On Tap, 7 pm, free

★ **AMERICANA** Open Mic, 5 pm, free

AQUA BY EL GAUCHO Jerry Frank, 6 pm, free

CAPITOL CIDER

EntreMundos, 9:30 pm
CENTRAL SALOON Landon Wordswell, Hexagon, 9 pm

CONOR BYRNE Bluegrass Jam: 8:30 pm, free

★ **CROCODILE** The Avener, 8 pm, \$15

★ **EL CORAZON** Author & Punisher, Muscle and Marrow, guests, 8:30 pm, \$13/\$15

HIGHLINE Haujobb, Alter Der Ruine, Aedifice, Savak, Omega Brain, Seraphim, 9 pm, \$15/\$20

KELLS Liam Gallagher
MOLLY MAGUIRES Open Mic: Hosted by Tom Rooney, free

★ **NEUMOS** Coeur de Pirate, guests, 8 pm, \$17

★ **RE-BAR** Monster Planet: Retrig, Kris Moon, Halo Refuser, Naturebot, Leave Trace, 9 pm-midnight, free

★ **STUDIO SEVEN** Revocation, Cannabis Corpse, Archspire, Blackfast, A Crime of Passion, Devils of Loudon, 5:30 pm, \$13/\$15

SUBSTATION Open Mic: Guests

SUNSET TAVERN Enola Fall, Colorworks, Detective Agency, Nick Nihil, 8 pm, \$8

TRIPLE DOOR MUSICQUARIUM LOUNGE Crossrhythm Sessions, 9 pm, free

★ **WASHINGTON STATE FAIR EVENTS CENTER** Patti LaBelle, Tacoma Symphony, 7:30 pm, \$28-\$75

JAZZ

★ **JAZZ ALLEY** Yuka Yamazoe, 7:30 pm, \$4

★ **THE ROYAL ROOM** Beth Fleenor, Phaedra, the Royal Room Collective Music Ensemble, 7 pm, suggested donation \$5-\$15

★ **SWEDISH MEDICAL CENTER/CHERRY HILL CAMPUS** Carolena Matus and Randy Halberstadt, 11:30 am, free

TULA'S Ph Factor Big Band, 7:30 pm, \$8

DJ

BALTIC ROOM Jam Jam: Mista' Chatman, DJ Element, 9 pm

★ **BAR SUE** Motown on Mondays: dj100proof, Supreme La Rock, DJ Sessions, Blueyedsoul, 10 pm, free

★ **CENTURY BALLROOM** Salsa Social: 8:30 pm, \$8

★ **THE HIDEOUT** Industry Standard: Guests, free

★ **MOE BAR** Moe Bar Monday: DJ Swervewon, Jeff Hawk, DJ Henski, 10 pm, free

TUE 9/22

LIVE

88 KEYS Seatown Allstars, 8 pm, free

★ **AMBER RESTAURANT** Folias, 6 pm, \$10 for tango class and practice/\$5 dance only/free to watch

AQUA BY EL GAUCHO Ben Fleck, 6 pm, free

CAFE RACER Jacobs Posse

CENTRAL SALOON Strange Hotel, These Young Fools, Wake City, 9 pm

★ **CHOP SUEY** Zella Day, 8 pm, \$15

★ **COLUMBIA CITY THEATER** The Best Open Mic Ever: Colin Stetson, Sarah Neufeld, 7:30 pm, \$15, guests, 8 pm, free

CONOR BYRNE Country Dancing Night: 9 pm

CROCODILE the Dear Hunter, Chon, Gates, 8 pm, \$17

★ **EL CORAZON** Hum, Mineral, 9 pm, \$23/\$25

HARD ROCK CAFE Ayron Jones, 5 pm, free, the Dear Hunter, 5 pm

HIGH DIVE Empire Machines, guests, 8 pm, \$6

THE HOLLYWOOD TAVERN Ian Skavdahl, 7 pm, free
J&M CAFE All-Star Acoustic Tuesdays: Guests, 9 pm, free

KELLS Liam Gallagher

LITTLE RED HEN Marlin James Trio, 9 pm

THE MIX Jackrabbit Starts, guests, the 350s, 8 pm

NECTAR Bobby Hustle, Tribal Order, Blessed Coast Sound, Selecta Element, DJ Marley, Y2K Sound, 8 pm, \$8

★ **NEPTUNE THEATRE** Beth Hart, 7:30 pm, \$33.50

PARAGON You Play Tuesday: Guests, 8 pm, free

PINK DOOR Eric Miller, 8 pm Thru Sept 30

THE ROYAL ROOM The Music of Old White Ladies: Jimmie Herrod, donation
SEAMONSTER McTuff Trio, 11 pm, free

★ **SKYLARK CAFE & CLUB** Baby Ketten Karaoke: 9 pm, free

TIM'S TAVERN Open Mic: Linda Lee, 8 pm

TRACTOR TAVERN Little Hurricane, Rin Tin Tiger, 8 pm, \$12

★ **THE TRIPLE DOOR**

THEATER Lindi Ortega, 7:30 pm, \$15/\$18

★ **WASHINGTON STATE FAIR EVENTS CENTER** Iggy Azalea, Tinashe, Elijah Blake, 7:30 pm, \$55-\$85

JAZZ

CAPITOL CIDER Sasha Herschberg, 8 pm, free

★ **JAZZ ALLEY** Kyle Eastwood Band: Sept 22-23, 7:30 pm, \$28.50

OWL N' THISTLE Jazz with Eric Verlinde: 9 pm, free

THE ROYAL ROOM Delvon Lamarr, 10 pm

★ **TULA'S** The Spin Quartet, 7:30 pm, \$12

DJ

BALTIC ROOM Drum & Bass Tuesdays: Guests, 10 pm

★ **BLUE MOON TAVERN** Blue Moon Vinyl Revival Tuesdays: DJ Country Mike, A.D.M., guests, 8 pm, free

★ **CENTURY BALLROOM** West Coast Swing Social: Tango Class & Dance: 8:30-11 pm, \$8, 9 pm, \$8

CONTOUR Burn: Voodoo, 9 pm, free

CORBU LOUNGE Club NYX Wave & Goth: 10 pm, \$5; free before 10:30 p.m.

DARRELL'S TAVERN DJ Wade T, free

★ **HAVANA** Real Love '90s: BlesOne, Jay Battle, \$3; free before 11 p.m.

MERCURY Die: Black Maru, Major Tom, \$5

NEIGHBOURS Pump It Up: Vogue: DJ Lightray

ROB ROY Analog Tuesdays: Guests, free

SUBSTATION Bring Your Own Vinyl: Guests

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The 2015 Stranger Genius Awards!

And the
Winners Are...

BY SEAN NELSON

Not to brag, but the Genius Awards is obviously the most important, most enjoyable, and most *sensual* arts event of the season. The Moore Theatre is gorgeous, the Seattle Rock Orchestra sounded amazing, and the live performances by OCnotes, Chastity Belt, Roberto Ascalon, and Cherdonna were transcendent. Hey, look, we *can* have nice things!

Everyone knows what artists want, but it simply isn't feasible for everyone to get sexual favors all day long every day. So we give them attention and money instead. Artists need recognition, artists need an audience, and artists need money to keep making art.

The following five artists each won \$5,000 at the Stranger Genius Awards on September 12. As was the case with Pinocchio before he started seriously fucking up, this money has no strings to hold it down. The winners can use it to make new work, to pay off old parking tickets, to throw a party, to put their kids through (approximately 1.3 weeks of) college, to rent an apartment on Capitol Hill (for a few hours), or to buy plane tickets to places the government doesn't want them to go—which is what Mary Ann Peters says she's going to do (see page 37).

Thank you to our sponsors, including Billy O'Neill, whose Genius Juice program literally turns wine into art. Thanks also to award sponsors Microsoft Research Group, the Space Needle, Amazon Literary Partnerships, Alaska Airlines VISA Signature Card, CTI BioPharma, and Clutch Cannabis.

By the way, the Frye Art Museum (itself a Genius Award winner) is presenting a retrospective of more than 60 artists who've won Stranger Genius Awards since 2003. It's called *Genius / 21 Century / Seattle*, it runs September 26 to January 10, and the five 2015 winners have just been added to the show. Admission to the Frye is always free. ■

MUSIC

Steve Fisk, Winner of the 2015 Stranger Genius Award in Music

ONCE:

Turned down an offer from Green Day to produce the mega-popular punk band, right before they recorded their 1994 breakthrough album, *Dookie*.

PRODUCED:

A handful of Nirvana songs, but thought the Kurt Cobain biopic *Cobain: Montage of Heck* was exploitative rubbish.

PLAYED:

Keyboards on Pell Mell's *Flow*, one of the greatest albums in the legendary catalog of SST Records.



KELLY O

BY DAVE SEGAL

Of all the spectacular entertainment that animated the Moore Theatre at the 13th annual Genius Awards, nothing surpassed Seattle Rock Orchestra's extraordinary rendition of Steve Fisk's "No No Man (Part One)." Recorded in 1991 as accompaniment to the late Seattle poet Steven Jesse Bernstein's sleazy, film-noirish poem "Me and Her Outside" for the posthumous Sub Pop album *Prison*, Fisk's original studio creation came to tumultuous life on Saturday night, augmented by guest poet Roberto Ascalon's impassioned reading.

SRO captured the essence of Fisk's grippingly tense piece of spy jazz that's interspersed with passages of phantasmal joie de vivre reminiscent of John Barry's "Florida Fantasy" from the *Midnight Cowboy* soundtrack. The composer was duly impressed by the orchestral interpretation, and he added, "I'm so glad [the piece was performed] in the Moore Theatre, where Jesse had a high-water mark with William S. Burroughs so many years ago." The performance also emphasized how Fisk doesn't need to be in the spotlight or onstage to generate magic.

The afternoon after the Genius Awards ceremony, Fisk was right back at work in his Arundel Gardens studio, putting finishing touches on an

album by indie-pop phenom Car Seat Headrest. The musician/audio engineer has been inordinately busy this summer, mixing and producing records for both several local artists and singer-songwriters in far-flung places like Ireland, Belgium, and Denmark. On top of all this, his electronic funk-soul band with vocalist Shawn Smith, Pigeonhed, has an album due out in November on the Cabin Games label; it's the long-awaited follow-up to 1997's *The Full Sentence*. Pigeonhed remain the most popular group in which Fisk has played, and their distinctive spin on smoldering Prince-like ballads, proto-trip-hop jams, and incendiary funk juggernauts made them a wonderful anomaly in Sub Pop's catalog and Seattle's 1990s musical ecosystem.

Fisk's credits cut a wide swath through both the rock mainstream and the underground, ranging from Nirvana, Soundgarden, and Screaming Trees to Unwound, Boss Hog, and Love Battery. Every time you look at his

discography, new facets emerge. I've been following Fisk's work since the 1980s, and I'm *still* learning new things about his feats. He possesses an almost superhuman adaptability. "I'm the only person who's ever gotten paid to write music for *Negativland*," Fisk notes, and that makes sense. His propensity for incisive, subversive audio collage made Fisk a valuable ally of those Californian sonic pranksters.

Repeatedly over his career, Fisk has proved that ingenious ideas carry more weight than sheer technical ability on instruments. Regarding the deft, witty use of samples that characterizes his solo releases, Fisk says he favors those that have "cultural baggage," which makes them ripe for recontextualization. "I love stuff that's deep, with a lot going on. I was going after politicians, religious figures, people with Amway and get-rich schemes. I was trying to say there's a commonality between these people: They're all trying to get something out of you. It's all about that 20th-century issue of mind control."

Despite 30-plus years of uncompromising creativity in many bands and studio wizardry with both world-famous groups and underground cult icons, Fisk maintains a humble demeanor. His Genius victory caught him off guard. "It wasn't obvious to me at all," he says in a phone interview. "Chastity Belt and OCnotes are big deals. They're both obviously early in their careers, while I'm at the end or high point, depending on how you look at the life chart. I was legitimately surprised, and I didn't prepare a speech because I thought that would *guarantee* I wouldn't win. I'm a fatalist—to prepare for success will ensure that it'll never happen." One thing he *does* regret is not thanking onstage three of his major artistic inspirations who passed away this year: Beakers drummer George Romansic, photographer Arthur S. Aubry, and *Negativland* member Don Joyce.

When asked to recall the records he's proudest to have worked on, Fisk offers unexpected answers: the Geraldine Fibbers' *Lost Somewhere Between the Earth and My Home* and *Butch* (dark, noisy, country-tinged rock opuses that he coproduced with John Goodmanson) and "Strong, Warm, and in Command," a solo track from the 1991 compilation *Kill Rock Stars*. He describes the latter as "a very crude thing that was put together with minimal gear. That thing sounds very good for how old it is. Nothing was on tape; it was all inside a sampler and very low fidelity." This funky, psychedelically sound collage reflects Fisk's ingenuity, keen ear for spoken-word snippets, and ability to finesse extraordinary results from meager resources.

**His electronic
funk-soul band
Pigeonhed has an
album due out in
November.**

Fisk is too much of a realist to think that this award is going to change his career trajectory. "I think my orbit is pretty well fixed right now," he says with a laugh. "It might lead to some cooler production gigs. Whenever I get

some hype in local papers, some people call me who wouldn't necessarily call me. This [award] is much more than hype; this is a big deal."

Further pragmatism ensues when Fisk is asked if he's figured out how he'll use the Genius money. "There are a lot of day-to-day expenses and some upgrade stuff I need to do with my computer, but it's not like I'm going to go to Spain and write a piece about bullfighting or something." ■



ART



KELLY O

Mary Ann Peters, Winner of the 2015 Stranger Genius Award in Art

MAKES:

Art that explores ghostly lost histories in Syria, Lebanon, and the no-man's-land between them.

KNOWS:

What she'll do with her \$5,000 prize money. "I'm going to buy plane tickets."

ADDED:

"I'm going to go places the government doesn't want me to go."

BY JEN GRAVES

In just two minutes of acceptance speech, Mary Ann Peters managed to deliver sly critiques of provincialism, xenophobia, lower-case genius, and the Genius Awards themselves.

She also became the first Genius Award winner to pledge to share some of the award money with her fellow nominees.

Peters scaled the stairs to the stage, embraced last year's winner, C. Davida Ingram, hard, and blurted out "Lord!" when she took the mic.

"If genius is perseverance and blind faith and sharing what you know and mentoring people who are chasing things that you can never understand, then I can sit with this award," she went on.

"I know what I'm going to do with the money," she said. "I'm going to buy plane tickets."

Applause.

"Lots and lots of plane tickets," she said to more applause. She waited until it stopped, this applause for the idea that an artist being celebrated in Seattle needs to get out, to move around, to have a base as well as experiential reach.

"I'm going to go places the government doesn't want me to go," she smirked.

The biggest applause.

"I've thought about what that costs," she said, pivoting. "I'll still have some money left, and I want to share the rest with Dawn [Cerny] and Klara [Glosova], because we were never in competition, we're more in concert."

Peters plans to give \$500 to each of her fellow nominees.

"I was blown away," Glosova said the next day, a sentiment that was echoed by Cerny. Glosova wrestled with the same problem of what she would want to do if she won, feeling that all three deserved it. "I don't know if I would have handled it that well."

"Pitting artists against each other can go south," Peters said later. "I also wanted to be an example of women being respectful of other women."

The Stranger applied the term "genius" self-mockingly to the award when it began 13 years ago. Yet awarding a single person and calling them Genius is still, to some extent, doing genius the grandiose way. Peters changed the rules and multiplied the geniuses.

When she gives \$500 each to Cerny, an artist who works in mediums from printmaking to performance and writing, and Glosova, a ceramicist, painter, and creator of major citywide art events, she hopes the money helps, but the symbolism means more to her.

It's not that Peters is not grateful for getting the award. It's that she's unafraid to be gracious and honest at the same time. Which is a big part of why she won.

Peters has been making art, and participating in the city's conversation about it, for 35 years. She is known for being a provocateur at events—for asking questions about who's included and excluded, and why we keep forgetting the works of the artists who came before and becoming enamored of novelties that aren't.

Meanwhile, for years her paintings were far less direct, almost withholding. They were exquisite works of visual weather, whorls implying fragments of worlds. Just from looking at the mostly-abstractions, you might or might not have known that in the background, she was exploring the ghostly lost histories of her family, which emigrated on both sides from the area that's now Syria, Lebanon, and the no-man's-land between them.

This year, she synthesized her provocative

nature with the products of her hands and mind. The show was at James Harris Gallery, and it included not only paintings but also sculptures, and installation, and prints, all about her frustrated desire to witness the lives of her past and current relatives and their peers today in Syria and Lebanon. It was only in recent years that she was able to travel to those lands, and only briefly. She also won a grant to study the Arabic diaspora through archives in Paris and Mexico City, seeing human lives mediated in another way.

The resulting works swelled with specific longing and urgency. This time, you knew you were in the presence of partial, fractured, staticky portraits of Middle Eastern war, gardening, food, architecture, ancient religion, and colonization. This work was more confident and less knowing, which is a trick to pull off, maybe the maturest of tricks. She's always been good, but this is another level, and from here, she could go anywhere.

When I called Glosova and Cerny on Sunday, the day after the awards ceremony, Cerny was worried about simply making ends meet. Cerny has been a regular on awards short lists for years (including a previous round of Stranger Genius). That same morning, Glosova had been kicking herself for not having a day job. Both women know well that respect does not confer financial freedom. Peters, for example, had a banner year, which meant she made \$25,000 total. All three women spoke movingly about the way that a glitzy awards ceremony could easily distract from the uglier realities of working as an artist in Seattle today.

Because of those realities, the best part

of the Genius Awards, they said, was getting to know each other and the works of other nominees. All three of them are planning to read Genius literature nominee Ann Pancake's 2015 book of novellas and short stories *Me and My Daddy Listen to Bob Marley*. It features a

character in need of a paying job who keeps finding herself pulled into the woods instead, where she finds only bones.

Peters, Glosova, and Cerny were acquainted prior to this, but in the days before the ceremony, they hung out at Peters's studio in the International District. Glosova, who left Czechoslovakia in the 1989 student-led revolution, talked about a recent trip back, when she was horrified by the xenophobia of Central Europe in refusing Syrian migrants today. She hopes she can talk Peters into doing a joint project. ■

Peters has been
making art for
35 years. She is
known for being
a provocateur.



KELLY O

Embracing last year's award recipient in art, C. Davida Ingram.

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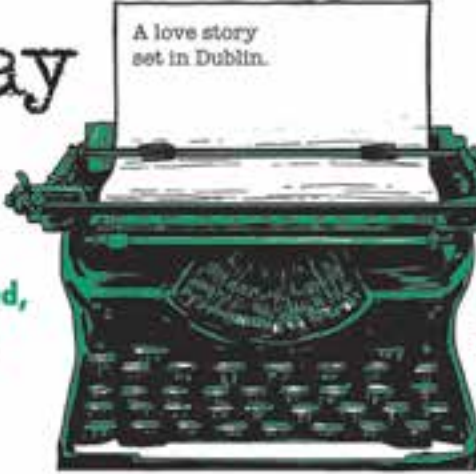
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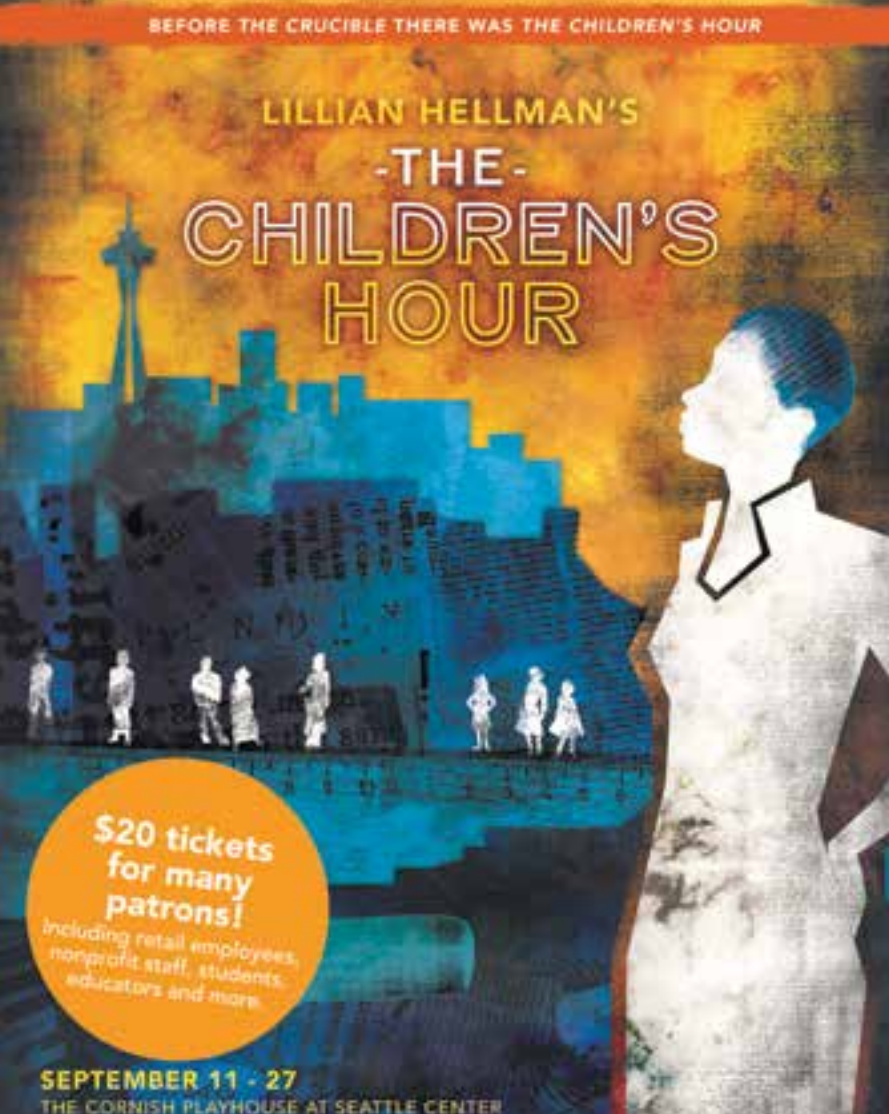
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PERFORMANCE



JOSH BIS

Cherdonna, Winner of the 2015 Stranger Genius Award in Performance

IS:

The alter ego of choreographer Jody Kuehner.

CAN BE DESCRIBED AS:

What would happen if you put a drag queen, a modern dancer, and a person with psychological issues into a blender, and then poured the result into a vintage gown.

SAYS:

"I'm trying to find my way into what feminist performance art is today."

BY CHRISTOPHER FRIZZELLE

Cherdonna opened the 2015 Genius Awards at the Moore Theatre by sneaking onstage as if she were in the dark, as if no one could see her. She wasn't in the dark, and everyone could see her—including dozens of musicians in the Seattle Rock Orchestra and more than 1,000 people in the audience. As entrances go, she was classically on-brand. Cherdonna looks like a drag queen and, sartorially speaking, really has her shit together—but Cherdonna isn't really a drag queen and she does *not* have her shit together.

As the orchestra launched into the instantly recognizable strains of "Holiday" by Madonna, Cherdonna exploded into movement. She was wearing floor-length fringe the colors of her wig. The fringe, made of rat-tail cording instead of the softly shimmying material burlesque performers use, almost made her frame look like a beaded curtain, which she could then explode through with

her arms or legs. Soon, two male backup dancers emerged onstage wearing six-by-five-foot Cherdonna heads. (The gown was designed by Danial Hellman; the heads were designed by Corrie Befort.) The dancers, Patrick Kilbane and Daniel Costa, were nearly naked, with bushels of golden fringe at their crotches and around their ankles and wrists. Even though you could tell they were men from their bare chests, they each wore huge ruby-red lips and eyelashes you could see through the open mouths on the masks.

Right as the song went "You can turn this world around and bring back all of those happy days," Cherdonna had a meltdown. She forced the orchestra to stop playing the song. She started thwacking at things with her fringe gown—the conductor, her dancers, the audience—"Wait! Wait! Wait!" But she was unable to articulate anything other than "Wait!" Characteristically, the meltdown was not explained to the audience; it was present-

CHERDONNA AND THE BOYS *She's wearing floor-length fringe the colors of her wig. The backup dancers are Daniel Costa and Patrick Kilbane.*

ed in physical terms only, as movement and as uncomfortable silence. Jody Kuehner, the choreographer who invented and inhabits Cherdonna, said later backstage: "It's political to me. These are, like, the dumbest lyrics. It just seemed perfectly ironic for what's happening now with cops shooting people of color in the streets and Black Lives Matter. 'Put your troubles down, take a holiday,' and no one will get shot anymore. What I'm hoping is that people understand that I'm making a comment on how dumb those lyrics are in the climate of what's going on."

Kilbane, one of the backup dancers, was also backstage and had just taken off the huge Cherdonna head with a little help from some bystanders. Kilbane is 29 and has studied ballet since he was 14. He's danced with Pacific Northwest Ballet, is a member of the Northwest Dance Project, and makes solo contemporary work. "This is not my jam to do backup dancing," he said. "But for *her*? Yeah." I asked him why, and he said, "Jody's doing something in performance that I've never seen before. She's combining so many mediums: experimental performance art with contemporary dance with drag with installation art and sound design and costuming."

When I asked him what it was like wearing the head, he said, "It was like being inside Cherdonna's big wet mouth."

What no one in the audience knew—what

no one in the orchestra knew, either—was that two hours before showtime, Kuehner realized she was getting her period. "Ever since I got my period, I've had debilitating cramps so painful I can barely breathe," she said. "Painful, awful terribleness." She's been to multiple doctors and naturopaths. "In the past, I've missed performances or canceled performances because I'm in too much pain. And there's already a stigma like 'Oh, is she having her period?' 'Is she PMSing?' I feel like it's not treated in the same way as when someone has a rotator cuff injured or something, because it's this female thing. It gets shoved aside... So I was like, 'Oh fuck, please don't let this be happening right now.'"

But it was happening. She got a little spotting, and she was bracing herself mentally for the pain. The heavy-duty anti-inflammatory she usually takes was at home. Costa, the other backup dancer, brought her some ibuprofen and, she said, "He's like, 'You only need to take one,' and I thought, 'I need to take 10 of these to do anything, but you don't know my history.' Cramps are a big deal! So many women struggle with cramps that are debilitating. Guys don't understand how incredibly crazy it can be."

Right before curtain, I stopped by her dressing room and heard Kuehner saying, "I just need something preventative if I'm going to go out there and be Madonna."

She went out there and she killed it. The audience had no idea.

In her dressing room, she started talking about MIA's drummer who recently ran the London Marathon during her period and decided to just let the blood run down her legs. We talked about whether there might be subject matter here for future Cherdonna pieces. Cherdonna is a drag queen who's not a drag queen—a woman who adopts the tropes of feminine overexpression to make work about the tensions and expectations of gender—and people constantly make assumptions about who she is.

"I'm trying to find my way into what feminist performance art is today," she said.

She originally hired female backup dancers for the Genius Awards, and then she changed her mind. The same thing happened when she made *Worth My Salt*, a show at Velocity Dance Center last year. "I hired women first and then I told them: 'Never mind.' I think when I put

myself with men, I look more like a drag queen. And I'm trying to play with gender."

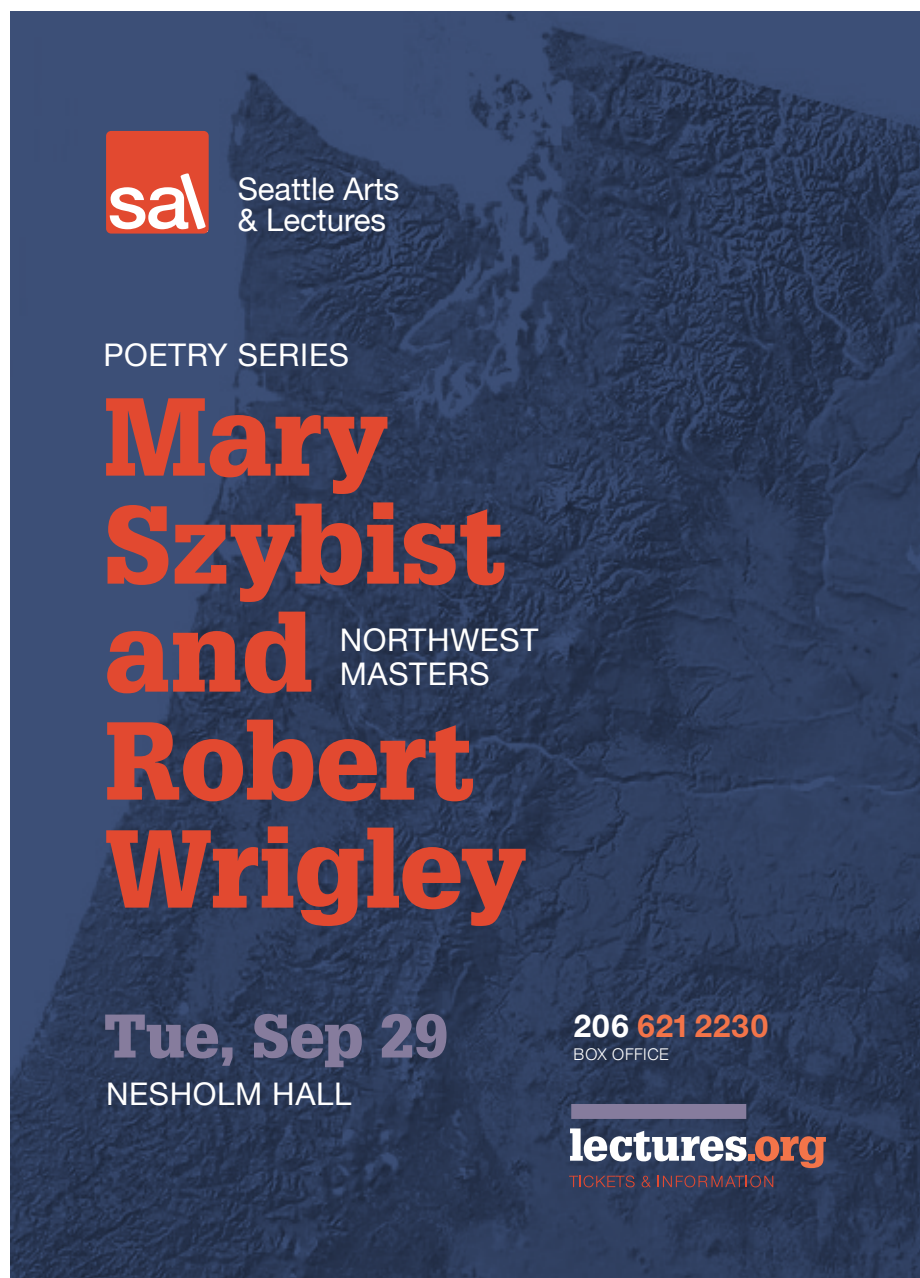
Her next projects include performing at Velocity's fall kick-off on September 25, dancing (as Kuehner, not as Cherdonna) in Pat Graney's show at On the Boards that runs October 1 through 4, performing (as Cherdonna) at the Frye Art Museum on November 13, guest-starring in the Atomic Bombshells show *Lost in Space* (as Cherdonna) November 19 to 21, and appearing

in *Homo for the Holidays* (as Cherdonna) in December. She also just won a National Dance Project production grant, which comes with \$40,000 in support of a national tour (she's going to Portland, Austin, Tampa, and Minneapolis in the 2017–2018 season) and an additional unrestricted cash grant of \$12,000. She plans to perform with a brass band onstage. "I know I want it to have a silent-film feel, with music scored to my movements," she said. And then she grinned. "And I want live kittens, to introduce the element of risk." ■



KELLY O

"I think when I put myself with men, I look more like a drag queen," she says.



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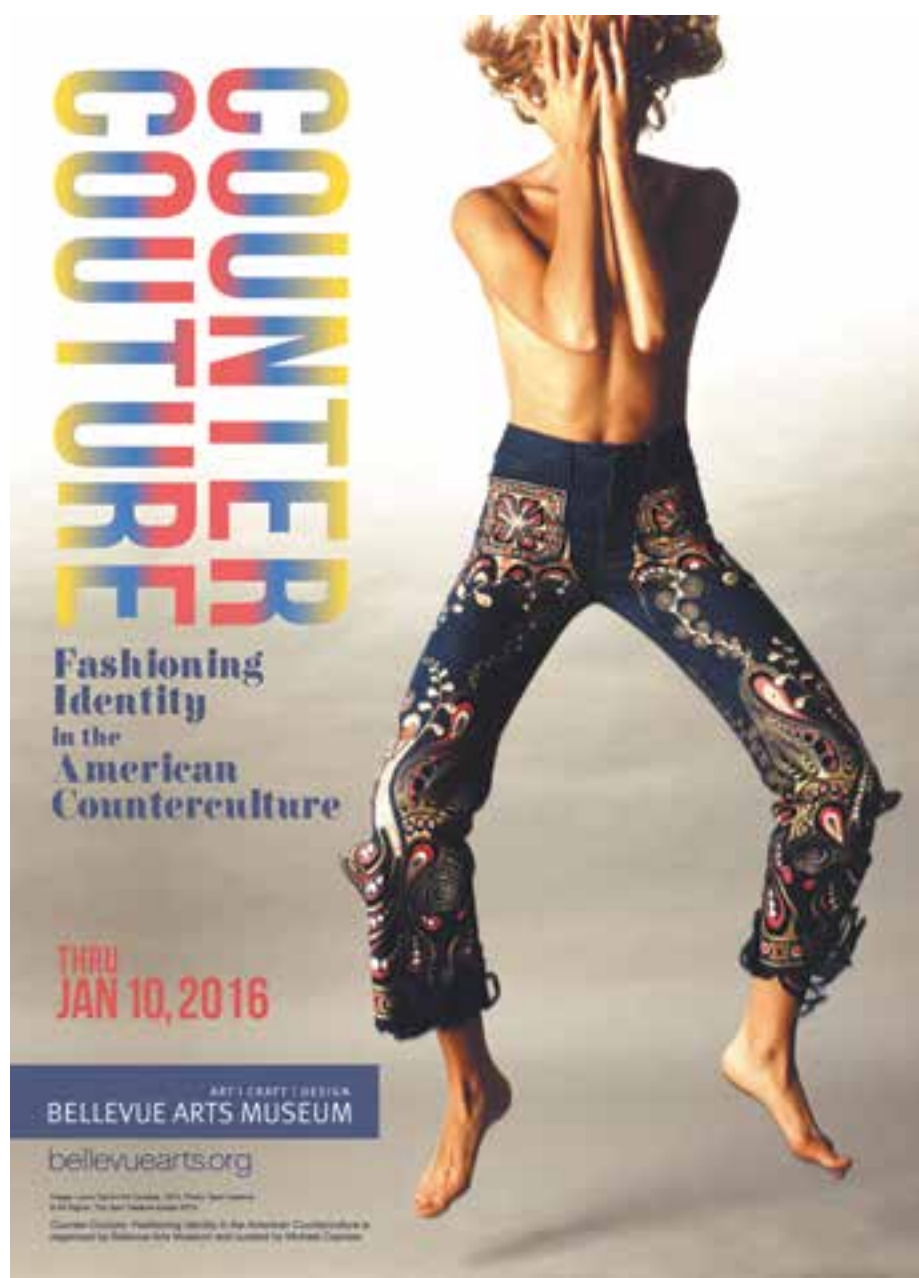
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LITERATURE



KELLY O

Yussef El Guindi, Winner of the 2015 Stranger Genius Award in Literature

WAS:

Rejected from every acting program he applied to so became a playwright instead.

WRITES ABOUT:

Immigrants in America and the inseparability of sex and politics.

WORRIES THAT:

He won't be able to afford to live in Seattle much longer.

BY BRENDAN KILEY

At the age of 15, Yussef El Guindi told his father that he wanted to be an actor. The El Guindi family was full of artists—actors, directors, and writers going back for generations—which is exactly why his father was displeased by this news. “He told me, ‘It’s such a precarious existence,’” El Guindi says. “Working as a film producer in Egypt, my father had met Orson Welles and Howard Hawks and William Faulkner. He knew the arts, but he eventually had to quit and said, ‘I can’t base my business on such irresponsible people.’”

Two years later, El Guindi visited a friend who was studying in Paris—at the time, El Guindi’s family was living in London—and fell in love with the city. He returned to England and made a deal with his father. If El Guindi could study in Paris, he would promise to stop pursuing theater and dedicate himself to law instead. His father agreed.

El Guindi went to Paris, but he didn’t hold up his end of the bargain. “I was introduced to

psychology and philosophy,” he says (as well as professors who held seminars in their apartments with wine, cheese, and marijuana). “It was a whole new phase of my life.” He quickly abandoned law, struck a compromise with his father to study literature, and eventually tried to get into US acting programs. He was rejected by all six of the ones he’d applied to (“That was a big blow,” he says) and reluctantly trudged to his backup option: a playwrighting program at Carnegie Mellon University. “All my life, I’ve been living plan B,” he says. “It’s funny how when you don’t really want something, you get it. I don’t know what law of the universe that is, but it seems to be one.” He began by trying to write highly literary scenes inspired by Ezra Pound, Virginia Woolf, and the Bloomsbury Group, but was told by his teachers that his writing was “not entertaining.”

“Write a five-page scene about beer, or who farted, or two thirsty people and which one gets the glass of water, or two people who’ve been poisoned and which of them gets the an-

tidote,” he remembers one teacher telling him. “My teacher said, ‘I don’t give a shit about what you’re writing about, how piss-poor the subject is, but write about what moves things forward, what propels you through the scene.’” For two years after he graduated, El Guindi says he “couldn’t write a thing.” His head was so full of his teachers’ critiques, he couldn’t work—so he taught instead. (Greg Carter, the artistic director of Strawberry Theatre Workshop, was one of El Guindi’s students at Duke.) Eventually, El Guindi was able to write again. His career took off in 2000, when he finally got an internet connection and searched for Arab American theaters in the United States and then sent them his scripts. “I began to get my plays done in San Francisco, Chicago, and New York,” he says. “Things started happening.”

El Guindi has lived a peripatetic life, shuttling between North Africa, Europe, and the United States, and most of his plays feature geographically disoriented characters trying to navigate new circumstances. “The plays are quintessentially American,” he says. “They’re about that journey of coming to a new place and trying to make a home of it.” Sex is the other persistent theme in his work, both as dramatic device (the thing that propels us through the scenes) and as metaphor—even his characters’ most intimate moments are qualified by economic and political forces beyond their control.

His recent play *Threesome*, which opened in Portland this year before touring to Seattle and New York, is about a young Egyptian couple who had been part of the Cairo uprising in 2011 but had to flee the country. They wound up in America, traumatized and angry at the world and each other. Because they’re experiencing some sexual malaise, they invite a young white American into their bedroom to liven things up. (Spoiler alert: Things don’t go

well.) The play begins, deceptively, as a goofy bedroom farce that slowly but inexorably tugs the audience into more provocative and difficult territory. El Guindi says he’s organized a small reading of *Threesome* in Cairo, but he doubts it will be fully staged there anytime soon—its first-act comedy and second-act tragedy require too much nudity.

Pilgrims *Musa and Sheri in the New World* is another of El Guindi’s doomed-romance plays—in this case, between a recent Egyptian immigrant and a friendly but ignorant white woman in New York City—that exquisitely modulates comedy with tragedy. Toward the middle of *Pilgrims*, the taxi-driving Musa gets scolded for falling in love by his Somali friend Tayyib. “All lovers have this brain-dead look in their eyes,” Tayyib says. “Scientists report on this. When you fall in love, your intelligence drops. There are studies... You think the whole world has been built just to be a stage for you and your lover. What has *not* been studied is how *annoying* this is

to the people watching!”

Neither *Pilgrims* nor *Threesome* uses stylistic tricks or meta-theatrical winking, just plain language from the mouths of everyday characters with Chekhov-sized longings. Their affairs are all haunted by the complicated phantom of foreignness—not just between people from foreign cultures, but between people fundamen-

tally alienated from each other and sometimes from themselves. “Most of us seem to have a toxic relationship with our own flesh,” Leila, the female half of the couple in *Threesome*, says to her Egyptian partner, Rashid. “It’s strange to be so uncomfortable in the thing that is supposed to be most familiar.”

El Guindi’s ability to write from that gap, that moment of displacement and discomfort—whether geographical, cultural, or sexual—is the heart of his genius. ■

El Guindi has lived a peripatetic life, shuttling between North Africa, Europe, and the United States, and most of his plays feature geographically disoriented characters.

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FILM



KATE BARR *Scarecrow's business manager said, "The money will be used to help with our screening-room renovation."*

JOSH BIS

Scarecrow Project, Winner of the 2015 Stranger Genius Award in Film

CARRIES:

More than 120,000 titles, including many rare and out-of-print titles that are unavailable anywhere else.

BECAME:

A nonprofit foundation in 2014. The Scarecrow Project offers memberships beginning at \$50 a year.

IS:

So much better and more important than Netflix it isn't even funny, you guys.

BY CHARLES MUDEDE

Two years ago, the future of this city's biggest and most culturally significant video store, Scarecrow Video, was dark. Then-owners Carl Tostevin and Mickey McDonough explained to the public that a steep decline in sales and increased competition from online streaming video vendors had broken the business. Unless something fell out of the sky, their doors were to close in early 2014. Scarecrow, which was then about to celebrate its silver anniversary (it opened on December 9, 1988), had never really known financial stability in its long history. Ten years after its founders Rebecca and George Latsios opened the store, and expanded its inventory from 600 to 40,000 items, it was bankrupt. Tostevin and John

Dauphiny appeared at the last minute, settled debts, and bought the business just in time. But that time finally ran out at the end of 2013. A year later, however, Scarecrow Video was saved by its employees, who transformed the store into a nonprofit foundation, with help from the Grand Illusion. Almost a year after that, half of its staff was on the stage of the Moore Theatre receiving a Stranger Genius Award for film.

"I just want to say here," said marketing director Matt Lynch to conclude his acceptance speech, "none of us would be on this stage if it wasn't for Kate [Barr, the business manager] and Joel [Fisher, the operations manager]. Their hard work and commitment made all of this possible." He then turned to

Barr and Fisher and applauded them with the audience. But were we really clapping because Barr and Fisher are so hardworking and committed to renting videos? Is this why the judges of the award picked this 27-year-old institution and not one of the other two very talented nominees—Mel Eslyn and Clyde Petersen? No. It was something else.

The hard work that Lynch was referring to had little to do with ringing up sales, making sure customers are satisfied, and stocking the latest releases. It is about keeping an idea alive. This is the genius of Scarecrow: It has been and will always be about an important idea. Indeed, one of the reasons it has repeat-

The idea behind Scarecrow is to be nothing less than a cathedral for this gloriously godless but very human art of idolatry.

edly run into financial difficulties, and why it has 120,000 items stuffed into its store on Roosevelt Way, is that the power of this idea has never been repressed or checked by the hard facts of day-to-day business.

But what is this idea? To explain it, I need to begin with the video that the people at Scarecrow selected to represent their work and essence at the awards ceremony. It's a two-minute clip from *Final Cut*, a feature film entirely composed of samples from other movies, some recent, some very old. For Scarecrow, the film represents "the diversity of [their] collection and the lengths they go to in order to keep it intact." It was also picked because it's "not available anywhere" and has the esoteric charm of being a "supplement to a textbook for a Hungarian film class." Fisher discovered and obtained the film while ►

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◀ he was attending his brother's wedding in Hungary (this story is a movie in itself). Lastly, the way *Final Cut* entered Scarecrow's world-famous collection had echoes of the way the video store's founder, George Latsios (who died of brain cancer at the young age of 44), would take trips to Japan to buy rare and odd laser discs.

The clip, which features one of the hottest numbers in the history of Hollywood—Rita Hayworth singing “Put the Blame on Mame” in the 1946 noir classic *Gilda*—is an intoxicating concentration of images that alternate between mesmerizers (Nicole Kidman and her blood-red lips, the goddess of *Metropolis* swirling her hips) and the mesmerized (John Cusack leaning on a door with a dumbstruck mouth, Robert De Niro's face sinking into that satisfied smile of his). If this clip was to show anything to Hungarian film students, it is what cinema boils down to: idol worshipping. And the idea behind Scarecrow is to be nothing less than a cathedral for this gloriously godless but very human art of idolatry.

When the celebrated director Quentin Tarantino walked from his downtown hotel to Scarecrow in the University District, he called it “a pilgrimage.” The kind of language that best expresses Scarecrow's idea is religious. “Scarecrow has a vast, unique inventory, and the rambling store with its film-mad employees feels like a quirky shrine to cinema,” wrote Moira Macdonald in the *Seattle Times*. “Scarecrow Video [is] Seattle's temple of home video,” wrote Katie Rife in the *Onion*. Furthermore, around the time Tarantino made his pilgrimage, the

When Quentin Tarantino walked from his downtown hotel to Scarecrow in the University District, he called it “a pilgrimage.”



KELLY O

mid-1990s, Scarecrow had a small viewing room called Sanctuary Cinema.

In the old days, movie theaters were often palatial and exotic. This is how we once worshipped the idols. You might live in a shack, but when you were in the cinema, you were a pharaoh. Video stores, which came into prominence in the 1980s with the rise of home entertainment, were for the most part unlovely places. There was nothing sacred about them. As soon as you were in one, you wanted to find your tape and get out. Scarecrow changed all of that by sanctifying the rental space. One goes there

not just to rent films but to be in the presence of our idols and to bask in the aura of a hundred thousand disks and cassettes. This is the idea we awarded on Saturday.

So what is Scarecrow going to do with its 5,000 bucks? “The money will be used to help with our screening-room renovation,” says Barr. “With a projector donated to us by the Grand Illusion, we are hoping to turn this space into a community room that allows for a more enjoyable viewing experience while still allowing us the flexibility to engage with the community in new and different ways. This is something that has been in the planning stages for a few months, but we just started a fundraising campaign this past month. The serendipitous timing of winning this award makes it all that more special to us.”

Amen. ■

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CAFE BARJOT The restaurant is small, which is partially why chef Nick Coffey relies so heavily on fermenting, drying, and curing, and less on cooking.

I Ate a Sunflower at Cafe Barjot, and It Was Remarkable

Chef Nick Coffey Prepares Bold New Dishes Using Local Ingredients and Traditional Techniques

BY ANGELA GARBES

Until recently, I had never eaten sunflowers before, let alone known that they were edible or tasty. But then I had a dish of braised sunflowers (\$8) at Cafe Barjot.

The centers of the young flowers were trimmed and quartered to resemble artichoke hearts, cooked until they were tender but still pleasantly firm, and imbued with a lemony flavor. Shaved summer squash, blanched squash vines—complete with thick stems, big leaves, and long, curly tendrils—and a smooth and deliciously earthy sunflower-seed tahini accompanied them. The dish was unlike anything I'd had before, and it was delicious—especially when the flowers were dragged through the slightly smoky tahini.

I had eaten the dish on a Wednesday night, but by Thursday morning it was gone from the menu. Chef Nick Coffey had been sourcing unopened sunflowers from Sam Bowhay, who grows a field of flowers at Local Roots Farm, but the sudden onset of cool, wet weather two weeks ago had finished Bowhay's crop.

For Coffey, relying on local, seasonal ingredients makes him especially attuned to

changes in the season. "Summer is all about fresh and delicious. There's almost less thinking, and it's a little easier to make a great dish," he says. "But as the season changes into fall, the flavors become more subtle."

When I spoke to Coffey recently, he talked excitedly about some new items he'd just put on the menu, including a matsutake mushroom dish (\$8) that was captivating for both its simplicity and creativity: a single matsutake mushroom, the cap lightly grilled and served gills-up, next to a dollop of madrona bark cream whipped so thick that I mistook it for a meringue. Underneath were shaved raw stalks of the mushroom's stem; on top was a scattering of nettle seeds.

It takes balls to serve a plate with little more than one mushroom on it. But that boldness requires you to take your time with the dish, assembling balanced bites from all the ingredients, whose subtle, shared notes of cinnamon, smoke, and earth echo each other and amplify into a flavorful punch.

A bowl of shaved summer corn and diced lobster mushrooms (\$9) demanded the ►

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◀ same sort of attention. From the first bite, the sweet, crunchy kernels played nicely with the nutty, firm pieces of mushroom. But the fun really began upon discovery that hidden underneath was a cultured cream that brought a delightful tang and richness. Adding another layer of musky flavor—and wonder—was a powder dusted on the bowl's edge made from dried huitlacoche, or corn smut, a naturally occurring fungus that infests corncocks with tumors that resemble mushrooms.

Barjot's menu is vegetable-centric, but Coffey also has a way with meat.

Two pieces of moist chicken (\$16), a leg and a thigh, came slathered with a deep maroon-colored relish made of fermented cherries. Tearing into the meat, the cherry brine bled into the bowl and commingled with the chicken juices to form a lovely sauce that seemed to have notes of Chinese five-spice. Coffey explained that the cherries are fermented with Mexican tarragon, which

For Coffey,
time is as much of
an ingredient as any
vegetable or animal.

imparts a distinct anise flavor. He also mentioned that the dish may soon be changing to use duck instead of chicken. (The thought of darker, gamey meat with those cherries thrills me.)

I could have eaten an entire plate of just blistered shishito peppers (\$9)—smoky, sweet, spicy, and just a little bitter—but they were made even better by the paper-thin slices of peppery, house-cured coppa they were piled on top of. Having absorbed some of the warmth of the shishitos, the coppa's fat seemed to melt immediately on the tongue. The dish also came with pieces of melon and a heavy-handed drizzle of caramelized honey, both of which were sugary and unnecessary.

At 800 square feet, Barjot is small, and its kitchen has just two induction burners and an oven. As a result, Coffey has had to build his menu on dishes that rely on prepped ingredients that can be easily reheated or assembled cold to order. It's part of why he relies so heavily on fermenting, drying, and curing. But Coffey also views these time-intensive practices as essential to his vision.

Coffey came to Barjot almost a year ago, under the agreement that he'd temporarily help owner Wylie Bush get dinner service started. But he soon found that the tiny kitchen became home to his many projects.

"I kept putting more roots in here," says Coffey. "And definitely part of my style is the processes—and long processes. So I thought I should stay here for a while."

For Coffey, time is as much of an ingredient as any vegetable or animal—and that includes his development as a chef. Before Barjot, he spent four years at Sitka & Spruce, working his way up from the garde manger station to running the kitchen for chef and owner Matt Dillon. "I grew the most there," Coffey says. "It was a great environment. Sitka allowed me to experiment and hone what I was learning."

According to Coffey, the sunflower dish began as a failed attempt at Sitka with chef Edouardo Jordan, before Jordan moved on to Dillon's Bar Sajor. And Coffey's savory madrona cream was inspired by an ice cream made by his former coworkers that he filed away for some later purpose.

"Every year when you revisit a dish, you've grown, personally and professionally," he says. "I just want to keep going, keep doing something new." ■

FREE WILL ASTROLOGY
BY ROB BREZSNY

For the Week of September 16

ARIES (March 21–April 19): I won't go so far as to say that you are surrounded by unhinged maniacs whose incoherence is matched only by their self-delusion. That would probably be too extreme. But I do suspect that at least some of the characters in the game you're playing are not operating at their full potential. For now, it's best not to confront them and demand that they act with more grace. The wiser strategy might be to avoid being swept up in their agitation as you take good care of yourself. If you are patient and stay centered, I bet you will eventually get a chance to work your magic.

TAURUS (April 20–May 20): Many of the heroes in fairy tales survive and thrive because of the magical gifts they are given. Benefactors show up, often unexpectedly, to provide them with marvels—a spinning wheel that can weave a cloak of invisibility, perhaps, or winged shoes that give them the power of flight, or a charmed cauldron that brews a healing potion. But there is an important caveat. The heroes rarely receive their boons out of sheer luck. They have previously performed kind deeds or unselfish acts in order to earn the right to be blessed. According to my analysis, Taurus, the coming weeks will be prime time for you to make yourself worthy of gifts you will need later on.

GEMINI (May 21–June 20): We humans need nourishing stories almost as much as we require healthy food, clean air, pure water, and authentic love. And yet many of us get far less than our minimum daily requirement of nourishing stories. Instead, we are barraged with nihilistic narratives that wallow in misery and woe. If we want a break from that onslaught, our main other choices are sentimental fantasies and empty-hearted trivia. That's the bad news. But here's the good news: Now is a favorable time for you to seek remedies for this problem. That's why I'm urging you to hunt down redemptive chronicles that furnish your soul with gritty delight. Find parables and sagas and tales that fire up your creative imagination and embolden your lust for life.

CANCER (June 21–July 22): Now is an excellent time to close the gap between the Real You and the image of yourself that you display to the world. I know of two ways to accomplish this. You can tinker with the Real You so that it's more like the image you display. Or else you can change the image you display so that it is a more accurate rendition of the Real You. Both strategies may be effective. However you go about it, Cancerian, I suggest you make it your goal to shrink the amount of pretending you do.

LEO (July 23–Aug 22): Born under the sign of Leo, Marcel Duchamp was an influential artist whose early work prefigured surrealism. In 1917, he submitted an unusual piece to a group exhibition in New York. It was a plain old porcelain urinal, but he titled it *Fountain* and insisted it was a genuine work of art. In that spirit, I am putting my seal of approval on the messy melodrama you are in the process of managing. Henceforth, this melodrama shall also be known as a work of art, and its title will be *Purification*. (Or would you prefer *Exurgation* or *Redemption*?) If you finish the job with the panache you have at your disposal, it will forevermore qualify as a soul-jiggling masterpiece.

VIRGO (Aug 23–Sept 22): Some people express pride in gross ways. When you hear their overbearing brags, you know it's a sign that they are not really confident in themselves. They overdo the vanity because they're trying to compensate for their feelings of inadequacy. In the coming weeks, I expect you to express a more lovable kind of self-glorification. It won't be inflated or arrogant, but will instead be measured and reasonable. If you swagger a bit, you will do it with humor and style, not narcissism and superiority. Thank you in advance for your service to humanity. The world needs more of this benign kind of egotism.

LIBRA (Sept 23–Oct 22): The rooster is your power animal. Be like him. Scrutinize the horizon for the metaphorical dawn that is coming, and be ready to herald its appearance with a triumphant wake-up call. On the other hand, the rooster is also your affliction animal. Don't be like him. I would hate for you to imitate the way he handles himself in a fight, which is to keep fussing and squabbling far beyond the point when he should let it all go. In conclusion, Libra, act like a rooster but also don't act like a rooster. Give up the protracted struggle so you can devote yourself to the more pertinent task, which is to celebrate the return of the primal heat and light.

SCORPIO (Oct 23–Nov 21): Since you seem to enjoy making life so complicated and intense for yourself, you may be glad to learn that the current astrological omens favor that development. My reading of the astrological omens suggests that you're about to dive deep into rich mysteries that could drive you half-crazy. I suspect that you will be agitated and animated by your encounters with ecstatic torment and difficult bliss. Bon voyage! Have fun! Soon I expect to see miniature violet bonfires gleaming in your bedroom eyes, and unnamable emotions rippling through your unfathomable face, and unprecedented words of wild wisdom spilling from your smart mouth.

SAGITTARIUS (Nov 22–Dec 21): The Adamites were devotees of an ancient Christian sect that practiced sacred nudism. One of their central premises: How could anyone possibly know God while wearing clothes? I am not necessarily recommending that you make their practice a permanent part of your spiritual repertoire, but I think you might find value in it during the coming weeks. Your erotic and transcendent yearnings will be rising to a crescendo at the same time. You will have the chance to explore states where horniness and holiness overlap. Lusty prayers? Reverent sex? Ecstatic illumination?

CAPRICORN (Dec 22–Jan 19): One of your key themes in the coming weeks is "grace." I suggest that you cultivate it, seek it out, expect it, and treasure it. To prepare for this fun work, study all of the meanings of "grace" below. At least two of them, and possibly all, should and can be an active part of your life. (1) Elegance or beauty of form, movement, or proportion; seemingly effortless charm or fluidity. (2) Favor or goodwill; a disposition to be generous or helpful. (3) Mercy, forgiveness, charity. (4) A temporary exemption or immunity; a reprieve. (5) A sense of fitness or propriety. (6) A prayer of blessing or thanks said before a meal. (7) An unmerited divine gift offered out of love.

AQUARIUS (Jan 20–Feb 18): Be good, but not necessarily well-behaved. Be extra exuberant and free, but not irresponsible. Be lavish and ardent and even rowdy, but not decadent. Why? What's the occasion? Well, you have more or less finished paying off one of your karmic debts. You have conquered or at least outwitted a twist from your past that had been sapping your mojo. As a reward for doing your duty with such diligence, you have earned a respite from some of the more boring aspects of reality. And so now you have a mandate to gather up the intelligent pleasure you missed when you were acting like a beast of burden.

PISCES (Feb 19–March 20): "I am the least difficult of men. All I want is boundless love." That's the mantra that Frank O'Hara intoned in his poem "Meditations in an Emergency," and now I'm inviting you to adopt a modified version of it. Here's how I would change it for your use in the coming months: "I am the least difficult of passion artists. All I want is to give and receive boundless, healthy, interesting love." To be frank, I don't think O'Hara's simple and innocent declaration will work for you. You really do need to add my recommended nuances in order to ripen your soul's code and be aligned with cosmic rhythms.

Homework: What's your favorite method for overcoming the inertia of the past? Testify at freewillastrology.com.

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PERSON OF INTEREST


 A full-page photograph of Emily Denton in a yoga pose. She is standing on a grassy field, wearing a black tank top, a plaid shirt tied around her waist, and black leggings. She is holding one leg up and back, with her hands clasped behind her head. She has blonde hair tied up and visible tattoos on her arms. A small black dog with white paws is sitting on the grass to her right. The background shows trees and a bright sky.

Emily Denton

yogi

Emily Denton—yoga instructor (Poseurs), drummer (Stickers), and partner/director of operations (Actual Pain Clothing)—photographed at Cal Anderson Park with her dog, Luci Goose.

PHOTO BY KELLY O
QUESTIONS BY SEAN NELSON

What are the benefits of yoga for people whose lifestyles often involve physical damage (staying up late, drinking, getting high, listening to music at punishing volume)?

As a person who is very familiar with this lifestyle, I can honestly say it helps with it all. Yoga teaches you meditation, and meditation teaches you to know who you really are. Any artist or weirdo or punk can benefit from this greatly. Also it is physical—and after regular practice, you get stronger and more flexible. This helps those who shred, shred harder. Dedicated yogis have said yoga will save the world, and in a sense they are right.

Does your yoga practice offer any helpful tools for dealing with a 4-month-old puppy who will never pee when you need her to?

YES. This is gonna sound cheesy, but yoga taught me to experience things as energy. Our minds love to label things and put things in categories and boxes. But energy just is, and it is everything. Anyway, Luci understands me as energy, so if I am stressed out, she picks up on it and starts needing to chew things. If I am excited, she wants to play! If I am assertive, she knows to follow me. Animals are so smart that way.

Is Luci a good girl?

She is a very, very, very good girl! ■



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